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## 'MORNING HEROES':

## A NEW SYMPHONY BY ARTHUR BLISS\*

Somebody remarked the other day: 'How is it that while novelists and poets have during the past ten years produced a flood of books about the War, composers have been practically silent? At least half-a-dozen books have gripped the imagination of almost the whole civilized world, whereas we can number on the fingers of one hand the important post-war musical works that have had even an indirect connection with the War; and of these few not one has been of the stuff that achieves popularity. The only substantial choral work that still stands out in its suitability for performance on Armistice Day is Elgar's "For the Fallen," which was written during the war period. Since 1918, music has expressed little or nothing of what we have all felt. Why?'

Of several answers, the chief seems to be that post-war literature has had the easy task of expressing weariness, disillusionment, disgust; it has been concerned with propaganda, and with the application of whitewash or pitch to the reputation of war-time politicians and commanders. Such things provide a fruitful field for writers, but barren ground for composers. Yet it must have occurred to many that by now, twelve years after the firing of the last shot, there must be something for music to say that has not yet been said—something that would attempt to deal with the heroisms and griefs, not of a particular war, but of war itself.

At first sight it would seem that here is a task for the poet; but his medium is now print rather than the voice, and so poetry is usually a matter for solitary reading by the few whose tastes lie that way. An orchestral work might get near the mark, but it would probably need an amount of explanatory annotation that might cumber rather than clear the path. Only the poet and composer working together, and speaking through orchestra and mixed chorus, could achieve the right blend of universality and detail.

Something of what has been said above was perhaps at the back of the mind of Arthur Bliss when he decided on the form and content of his latest work, 'Morning Heroes,' described as 'A Symphony for Orator, Chorus, and Orchestra.'

For text, the composer has gone to widely different sources—Book VI. of 'The Iliad' (translated by W. Leaf), Whitman's 'Drum Taps,' the Poems of Li-Tai-Po (702-763), Book XIX. of 'The Iliad' (Chapman's translation), 'Spring Offensive,' a poem by Wilfred Owen

(who was killed shortly before the Armistice), and Robert Nichols's 'Dawn on the Somme.'

This is an extension of the method adopted by Bliss in his Pastoral, 'Lie strewn the white flocks,' the text of which was drawn from many sources, ranging in period from Theocritus to the present day. The objections to such a plan are obvious; if listeners to the Pastoral were unconscious of the chief of them—lack of unity—it was probably owing to the consistent charm of the music. Moreover, the Pastoral is short. For the purposes of an extended choral work the mixed text is risky. In 'Morning Heroes,' however, it seems to be natural and right. Like the Unknown Warrior in Westminster Abbey, Achilles in the Symphony represents all soldiers; the farewell of Hector and Andromache typifies the parting of all wives from their soldier-husbands; the arming city of 'Drum Taps' is any town or country that has girded itself for war; the waiting and watching wife of the Chinese warrior of centuries ago is sister to the millions of women who have kept the same vigil. Only in the final movement does the work move from the general to the particular, and so give point to the dedication: 'To the Memory of my brother Francis Kennard Bliss and all other Comrades killed in battle.'

The content no doubt dictated the form; only a symphonic structure could enable such diverse elements to make their full effect of contrast and unity.

The choice of an Orator as soloist will cause some discussion. It will be well to give, at the outset, the composer's reasons for so unusual a procedure. His desire, he says, was to achieve the dramatic intensity that seems possible only through the spoken word; moreover, the passages given to the Orator are less suitable for singing than for declamation.

The combination of speech and music raises problems that composers have tried to solve in various ways, and only performance can decide whether they have been overcome in this instance. Certainly there will be no contest (as there is in Honegger's 'King David') between the voice and the orchestra, the musical background being lightly scored, and mainly *pianissimo*; the frequent points of repose in the orchestral part will remove the usual difficulty of synchronisation by enabling the speaker to complete a period without regard to tempo; and in passages where the instrumental part becomes melodic there is ample time for the delivery of the words. The inevitable conflict between the indefinite pitch of the voice and the notes of the orchestra matters very little, if at all, as is easily proved by any successful example of musical background in a drama. Indeed, the impressiveness of musical and other effects in broadcast plays seems to suggest developments of which composers will make increasing use.

\* To be published by Messrs. Novello on October 10.

The first movement of the Symphony is entitled 'Hector's Farewell to Andromache,' and begins with a lengthy orchestral prelude, elegiac in character. Its opening phrase:

Ex. 1  
Maestoso.  $\text{♩} = \text{circa } 58$



reappearing during the next few pages as :

Ex. 2



and :

Ex. 3



The little figure in small notes in Ex. 1 is also a significant feature. The sudden climax that begins with Ex. 3 dies down, and the orator enters with a passage from 'The Iliad,' beginning:

'So Andromache met Hector now, and with her went the handmaid bearing in her bosom the tender boy, the little child, Hector's loved son, like unto a beautiful star.'

Andromache's appeal to Hector to stay followed by his heroic reply, his prayer that Zeus will grant his son a glorious future, and his farewell to Andromache, who departs to home, 'oft looking back and letting fall her tears.'

There is touching music in this movement with an appealing melodic quality that more than makes up for the absence of a solo-singer. I quote one example :

Ex. 4



(A great deal too much has been said concerning Stravinsky's influence on Bliss. Of course Stravinsky numbered the youthful Bliss among his disciples, as he numbered almost every young composer of that period. But there are degrees of discipleship, and the fact is that Bliss was not only less affected than some of his fellows; he threw off his allegiance far sooner. He has always shown a vein of expressive melody that is completely lacking in Stravinsky; and whereas the Russian becomes drier with every fresh essay in neo-classicism, the Englishman develops in emotional appeal. His entry into the field of choralism with the *Pastoral* was significant; still more so was the dedication of that work to Elgar—a dedication that gave added point to some decidedly Elgarian touches in the music. Ex. 4 above is only one of several passages in the Symphony that are expressive in the Elgarian manner; and the fact may excuse this digression on Bliss' musical ancestry and recent development.)

'Hector's Farewell' is followed at once by the next movement, 'The City Arming.' This is the longest and most elaborate portion of the Symphony. It depicts the excitement and elation of a populace rushing to arms. The spirit of such an event could hardly be more vividly expressed than in this poem of Whitman's, with its eager pell-mell description of

'The young men falling in and arming  
(The trowel, the jackplane, the blacksmith's hammer, cast aside with precipitation),  
The lawyer leaving his office and arming, the judge leaving the court'

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Allegro

Ex. 5



The driver deserting his wagon in the street,  
The salesman leaving the store, the boss,  
book-keeper, porter, all leaving. . . .

As we should expect, the chorus is the chief factor in this movement. It springs into action straight away, and is silent for no more than an occasional few bars throughout. The headlong energy of the poem is admirably caught in the sharp-cut phrases and incisive rhythms of the chorus. The highly characteristic and independent orchestral part plays a double role; it adds to the vivid pictorial effect, and supplies the necessary unifying element by its symphonic treatment of a few themes. Thus, the phrase A in the opening of this movement:

*Allegro moderato (with great spirit and elation)*

Ex. 5

A

Ex. 5

First O songs . . . for a pre - lude,

ff

Light - ly strike on the stretch'd

ff

B

tym-pa-num pride and joy in my cit - y, . . .

tr

tr

How she led the rest to arms, . . .

ff

tr

ff

tr

is used in a great variety of ways; and to it may be traced, among other motives, the little semiquaver twirl that begins the marching tune of the troops:

Ex. 6

etc.

Even more fruitful is phrase B of Ex. 5. At a reference to the City's 'Million Children,' we have this (perhaps fortuitous) derivative:

Ex. 7

It is evidently identified with the idea of multitude, for a few bars later, while the chorus sings of a hive pouring out its myriads, the orchestra plays a further variant:

Ex. 8

(The three-note 'call' at the top should be noted. It is a salient feature in this movement, and echoes of it are heard later in the Symphony.) Ex. 8 becomes increasingly prominent, until in this shape:

Ex. 9

it is used as a freely-treated *ostinato* accompanying the choral reference to the people flocking to the colours. About two-thirds of

the way through, the orchestra begins a march movement that persists to the end. (The connection between the part in small notes and the 'multitude' figure is obvious):

(The wild cheers of the crowd for their  
fay-our-ites.)

Ex. 10.

Early in the march come a couple of moving pages of farewells. I cannot resist the temptation to quote the passage in which a single ejaculation of 'Mother' occurs with poignant effect:

Ex. 11

There follows a working up to a fierce climax at the words, 'War! be it weeks, months, or years, an arm'd race is advancing!' and the movement dies down as the troops recede, the closing bars combining references to the chief themes, the last heard being the 'farewell' motive.

A few sustained chords serve as a bridge to the slow movement, 'Vigil,' which opens with several references to the 'call' in Ex. 8. 'Vigil' is two-fold, the first half dealing with an old Chinese poem beginning :

The warrior's wife is sitting by her window.  
With a heavy heart she embroiders a white  
rose on a cushion of silk.

She pricks her finger!

The blood falls upon the white rose and  
turns it to red.

Swiftly her thoughts fly to her beloved one,  
who is at war, and whose blood perhaps  
reddens the snow.'

Only the women's voices are used for this section. Midway through the movement the scene is changed to another vigil—that of the army at night, the text drawing again on 'Drum-Taps':

'By the bivouac's fitful flame,  
A procession winding around me, solemn and  
sweet and slow ; but first I note the tents  
of the sleeping army. . . .'

This half of the movement is set for men's voices until the end, when, at a reference to the soldiers' 'thoughts of home . . . and of those that are far away,' a four-part female chorus softly vocalises phrases suggestive of the 'farewell' motive. This poetic movement owes its effect largely to the vivid contrast of the two sections, and to the troubled brooding spirit evoked by the orchestral part.

The third movement, 'Achilles goes forth to battle,' may be regarded as the Scherzo. It opens with a striking picture of bustle and

preparation  
and thirds  
figure of

Ex. 12

Allegro con-

tempo

part.)

mf

mother,

p

(Loth . . . is the moth-er to

3 3

3 3

Sea

fz mf

Sea

preparation. (The insistent dropping seconds and thirds seem to be reminders of the 'call' figure of Ex. 8) :

Ex. 12

*Allegro con fuoco.* (♩ = 116-120)

Sua bassa.....

fz mf      poco a poco cresc.

Sua bassa

This continues for about eighty bars, the music gradually becoming more definite, and leading to a group of three fierce themes :

Ex. 13

The bass of the second of these themes recalls the motive B of Ex. 5 :

Ex. 14

The third Scherzo theme :

Ex. 15

plays a prominent part against the choral text :  
'The host set forth, and poured his steel  
waves far out of the fleet.'

The second portion—really a coda—is entitled 'The Heroes,' and consists of a kind of roll of honour of the Greek and Trojan leaders, acclaimed by the conflicting forces :

'Æneas, Prince of Trojans !  
Divine Sarpedon !  
Ulysses !  
Great-souled Archilocus !  
Brave Ajax Telamon !'

the orchestra meanwhile being concerned chiefly with the three themes quoted in Exx. 13-15. The movement ends with a short paean to Hector. It is impossible to convey by description or quotation the excitement of this movement ; I can only say that even a reading of the score must stir the blood of all but the most fish-like constitutions.

It was a wise thought of the composer's to call on the orator for the opening of the final movement, 'Spring Offensive.' After a scherzo so exuberant and individual the same media could hardly be employed without a decline of interest. The recitation of Wilfred Owen's poem, with occasional interludes, consisting of the chord of F minor played by four drums, involves no decline. By moving the performance on to an entirely new plane it provides the strongest possible relief, and avoids the possibility of comparison. This use of the speaking voice and drums may prove to be one of the

most deeply-moving effects in the work. I quote the opening lines of the poem :

' Halted against the shade of a last hill  
They fed, and, lying easy, were at ease  
And, finding comfortable chests and knees  
Carelessly slept. But many there stood still  
To face the stark, blank sky beyond the  
ridge,  
Knowing their feet had come to the end of  
the world.'

A quietly-flowing nine-eight section for orchestra leads into the closing section, 'Dawn on the Somme,' which opens with unaccompanied double-choir, the orchestra entering later with a resumption of the nine-eight orchestral part. The poem ends with a passage in which occurs the title of the Symphony :

' Oh, is it mist, or are these companies  
Of morning heroes who arise, arise  
Towards the risen god, upon whose brow  
Burns the gold laurel of all victories,  
Hero and heroes' god, the invincible sun ? '

The last line is delivered by the chorus alone, after which the orchestra rounds off the work quietly by a brief coda wherein the bass of Ex. 1 is accompanied by the 'Farewell' theme, and by references to the 'call' figure, the semiquaver motive of Ex. 1, and a quaver quintuplet that was associated with both Andromache and the first part of 'Vigil.'

This article can give but a slight idea of the wealth of allusiveness and development in the score. No doubt much of a composer's derivative use of his material is subconscious (*e.g.*, such instances as are given in Exx. 6-9); but that fact does not lessen the reality of the process, nor its importance as one of the unifying factors in a long work.

A few words have to be added to an analysis that has already gone far beyond the length planned.

There may be in some quarters an inclination—not unnatural, perhaps—to see in 'Morning Heroes' some kind of extra-musical significance; a few may even call it a glorification of war. On this point let the composer speak for himself. In a statement written for publication he says :

' I make no defence of my choice of this subject, as I have no political views to put forward, no moral prejudices to air, no theories indeed of any kind to expound. I have been guided entirely by my aims as an artist, for whom other considerations than the aesthetic do not exist.'

If either poet or composer stinted the glamour and excitement of the city arming and the Greek hero going forth to war, they would not be artists, for they would not be true to life. For almost all the tragic side of history is due to the fact that war begins with glamour as surely as it ends with the reckoning; and perhaps the end of war will not come till by

some miracle we can reverse the order, and see the bill first.

' Morning Heroes' being Bliss's largest and most important work, marks a stage in his development. There is in it much that shows him in a new light, but it contains far more than is clearly a natural development of the Bliss who began to interest the musical world twenty years ago. He must be a superficial observer who cannot see, for example, in 'The city arming' and 'Achilles goes forth to battle' a maturing of the highly individual gift that showed itself in 'Rout,' 'Mélée Fantasque,' and the incidental music to 'The Tempest'; and it is almost as easy to perceive that the String Quartet 'Conversations,' written ten years ago, contained more than a hint of the lyrical and expressive qualities shown in the opening of the Symphony, in 'Vigil' (especially in the women's voice section), and in the recent 'Pastoral.' In saying above that the Symphony contains much that shows the composer in a new light, I had in mind especially the excellence of the choral writing. The point is worth mentioning to-day, when it is a matter for complaint that composers seem to be able to handle with ease and brilliance every kind of medium save the very one in which this country is still pre-eminent. In 'Morning Heroes' the vocal writing abounds in fresh and original touches; yet, after a pretty careful reading of it from a choralist's standpoint, I can see nothing that is beyond the skill of any good, well-found choir. Alertness is the quality necessary above all; the singers must be nimble with words as well as with notes, and they must not be content with merely holding their own against the unusually independent and vivid orchestral part: they must on occasion be no less vivid themselves. Above all, it gives an impression of being the kind of choral writing that 'comes off.' Choralists don't jib at difficulties—they thrive on them. But they do object to the ungrateful kind of music that doesn't yield a fair return for trouble—music that 'lies' badly for everybody in turn; that too often consists of notes 'left over' from the orchestral part; that elaborately says nothing of moment; that lacks drive and purpose, and all the other qualities that go to make a musical performance a new and vitalising experience for all concerned.

A reviewer soon learns to be wary of prophecy; he sees too many musical works, plays, and books labelled as masterpieces and launched with every augury of a success that never comes. I do not feel, however, that there is any risk in hailing 'Morning Heroes' as an outstanding work. A study of the proof-sheets for the purposes of this article has moved and excited me to a degree that is new in my experience of mentally-heard music; and if the mere printed page can do so much, what may we not expect from actual performance?

H. G.

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THE 'CHRISTMAS ORATORIO':  
ORIGINAL OR BORROWED?

BY C. SANFORD TERRY

I.

The season approaches when the 'Christmas Oratorio' will again be heard in churches and concert-rooms, and audiences, scanning exiguous programme-notes, will again glean the customary information that the music is secular though the text is sacred. Bach's curiously insensitive habit of adaptation will receive reproof, and Schweitzer will probably be quoted: 'Even the hearer who does not exactly know how the adaptations have been made [in the Oratorio] will feel that the words and music do not agree.'

Already, before Rust edited the Oratorio for the Bachgesellschaft in 1856, the derivation of its most attractive movements was traced to three secular cantatas, whose performance admittedly preceded its own. Rust's predecessors, von Winterfeld and Mosewius, his successors, Spitta and Schweitzer, accepted the conclusion. Parry thought it 'dimly possible' that they were wrong. But the first confident challenge to their opinion was adventured in my 'Life of Bach' (1928). It is proposed to examine here the evidence on which that challenge was based.

The material facts in the problem are as follows:

1. On September 5, 1733, to celebrate the eleventh anniversary of the Saxon Crown Prince Friedrich Christian's birth, Bach's Collegium Musicum performed his secular cantata 'Hercules auf dem Scheidewege,' to which his son gave the alternative title, 'Die Wahl des Herkules.'

2. On December 8, 1733, the same Leipsic society observed the birthday of the prince's mother, the Queen-Electress Maria Josephia, by a public performance of Bach's cantata 'Tönet ihr Pauken,' of whose conventional libretto Bach himself probably was the author.

3. On October 5, 1734, the first anniversary of Augustus III.'s accession was celebrated at Leipsic by a performance of Bach's Cantata 'Preise dein Glücke' (libretto by Johann Christian Clauer). Both sovereigns were present.

4. On December 25, 1734, Bach conducted in St. Nicholas's Church the first Part of his Christmas 'Oratorium'—it is so designated in his own script—the remaining five Parts of which were performed on December 26 and 27, 1734, and January 1, 2, and 6, 1735.

5. The 'Christmas Oratorio,' as this assemblage of six seasonal cantatas is popularly called, contains sixty-four movements. Nearly half (thirty) are recitatives of the Gospel narrative or popular Christmas hymns, and are therefore peculiar to the Oratorio. Three others are choruses on the Bible text, thirteen are *arioso* recits. commenting on its incidents, and one

is instrumental, the so-called 'Pastoral' Symphony in Part 2. Thus, as to forty-seven sixty-fourths—practically three-quarters—of its contents the 'Christmas Oratorio' is an original work. Six other movements—two choruses, one trio, and three arias—are not found elsewhere in Bach's music, and afford no valid suspicion of being adaptations. There remain eleven movements—roughly one-sixth of the work—whose music is common to the Oratorio and one or other of the three secular cantatas already mentioned. Their relation to it is conveniently exposed in tabular form:

	Part						No. of Movements.
	I.	II.	III.	IV.	V.	VI.	
Bible Recit.	2	4	3	1	3	3	16
Arioso Recit.	1	3	2	2	2	3	13
Choral	...	3	3	1	2	2	14
Sinfonia	...	—	1	—	—	—	1
Bible Chorus	1	1	—	1	—	—	3
Trio	...	—	—	—	1	—	1
Chorus	...	—	—	—	1	1	2
Aria	...	—	—	1	—	2	3
							64
<i>Common to the Oratorio and Cantatas:</i>							
Chorus	...	1*	—	1*	1†	—	3
Arias	...	2*	‡	2*	†	—	7
Duet	...	—	—	1†	—	—	1
	9	14	12	7	11	11	
							64

Such are the data of the problem. They indicate alternative conclusions. Either Bach inserted in the Oratorio music already composed for three secular cantatas previously performed, or, he drew upon the Oratorio score, as yet unheard, to complete them. *Prima facie* the first commends itself, for priority of performance would seem to indicate priority of composition. In fact, a specific case in Bach's experience declares the test unreliable. On March 24, 1729, he performed at Cöthen, to another text and from a particular score, nine numbers of the 'Matthäuspassion,' which were not heard in their original form until three weeks later (April 15).

The date of performance being therefore negligible, a conclusion must be sought along two other lines of approach. The first is circumstantial or historical, the second critical or aesthetic. Neither yields a positive finding; both point to an identical conclusion.

Consider first the circumstantial evidence.

On eleven recorded occasions at Leipsic Bach composed gratulatory cantatas in homage to the reigning sovereign and his family. Of three of them the music is lost. The rest throw the clearest light on his treatment of these *pièces d'occasion*. They fall within the period under our particular observation, and are as follows:

\* 'Tönet ihr Pauken.' † 'Hercules.' ‡ 'Preise dein Glücke.'

1. 'Frohes Volck, vergnügte Sachsen,' performed on August 3, 1733, celebrated the name-day of the King-Elector Augustus III. Only the recits. are original. The rest of the work is an adaptation of 'Froher Tag, verlangte Stunden,' composed for the re-opening of the reconstructed Thomasschule in the previous year (June 5, 1732).

2. 'Hercules auf dem Scheidewege' was performed on September 5, 1733, the birthday of the Crown-Prince. Only its recits. are exclusively its own, for it shares its opening chorus and all (five) its arias with the 'Christmas Oratorio.' Whether it received them from that work or contributed them to it is the problem before us. Certainly its concluding chorus is not original, for Bach borrowed it from the Whitsuntide Cantata 'Erwünschtes Freudenlicht,' whose date is positively established as 1731. This is significant. For, had the rest of 'Hercules' been really original, Bach's interest or invention would hardly have failed him in the less than sixty bars of straightforward chorus writing which conclude the Cantata.

3. 'Tönet ihr Pauken, erschallet Trompeten' was performed on December 8, 1733, the birthday of the Queen-Electress Maria Josephina. Only the recits. are original. The first and last choruses and all the arias but one are in the Oratorio, while the remaining aria was certainly borrowed from a source not yet discovered. That the other movements (excepting the recits.) also are adaptations is the more probable, seeing that Bach finished the score only a few hours before its performance.

4. 'Blast Lärm'en, ihr Feinde,' was performed on January 17, 1734, in honour of Augustus III.'s coronation as King of Poland. Notwithstanding the occasion, Bach was content to adapt an earlier (1725) Cantata, 'Der zufriedengestellte Æolus.'

5. 'Auf schmetternde Töne' was performed on August 3, 1734, the name-day of Augustus III. Only the recits. are original. The rest of the music was borrowed from an earlier (1726) work, 'Vereinigte Zwietracht der wechselnden Saiten,' composed for a University function.

6. 'Preise dein Glücke, gesegnetes Sachsen' was performed on October 5, 1734, the first anniversary of Augustus III.'s accession. The sovereign and his consort were present. The occasion was exceptional, but two of the nine movements of the Cantata can be positively traced in other scores. Its opening chorus served also as the *Osanna* of the 'Hohe Messe,' and it shares its third aria with No. 47 of the Oratorio. The cantata was called for unexpectedly, and was written at three or four days' notice. It is therefore extremely improbable that the chorus was written for the occasion. Moreover, it is difficult to believe that Bach deliberately and willingly composed an elaborate double-chorus for performance, inadequately rehearsed, in the open air to the light

of torches at nine o'clock on a dark October night. There is no reasonable doubt that he took it from the score of the Mass, now complete or nearing completion. As to the aria, it would be suggested in a subsequent article that it too was borrowed from a source which the Oratorio also laid under contribution.

7. Two days after the performance of 'Preise dein Glücke,' Bach conducted his 'Schleicht, spielende Wellen' (October 7, 1734). The occasion was the birthday of Augustus III., who was present with his Queen, and for whose entertainment the citizens had made elaborate preparations in advance. Bach offered a score entirely original. Nor, so far as we know did he use the music elsewhere. He repeated the Cantata in 1736.

8. 'Verlockender Götterstreit' was performed on the name-day of Augustus III. (August 3) probably in 1735. The music is not original but a *réchauffage* of the Weimar 'Was mich behagt.'

What conclusion do we draw from this survey? On July 27, 1733, Bach had applied for the position of Court Composer. He received it on November 19, 1736. The eight cantatas were produced in the interval. Commissioned by a Leipsic audience, Bach undoubtedly regarded them as an opportunity to demonstrate his ability and loyalty to a sovereign whom the B minor *Kyrie* and *Gloria* apparently had failed to impress. His well-wishers at Court would not neglect to advertise his assiduity, and the libretti of at least two of them—'Tönet ihr Pauken' and 'Blast Lärm'en'—were certainly sent up to Dresden. Bach has stated the grounds of his desire to secure a Court appointment, and he had compelling practical reasons for not treating these occasional cantatas merely as the vehicles of refurbished music. Two of them are particularly *sub judice* on this score, and the verdict must in large part depend upon Bach's practice in regard to the other six.

Omitting the recitatives, necessarily peculiar to each cantata, Bach's opportunities for providing original music in the six Cantatas, and the extent to which he took advantage of them, are revealed in the following table:

Cantata.	No. of movements.	No. of adapted movements.
'Frohes Volck'	6	6
'Blast Lärm'en'	8	8
'Auf schmetternde Töne'	6	6
'Preise dein Glücke' ...	5	5*(or 2)
'Schleicht sp. Wellen'	6	0
'Verlockender Götterstreit' ...	9	9
Total ...	40	34 (or 31)

The table indicates that on the six occasions for which the Cantatas were designed Bach only

\* The circumstances already detailed justify this figure.

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once troubled himself to provide original music. It is not suggested that he regarded these secular texts contemptuously. On the contrary, the scores of all the eleven that are extant are prefaced with his prayerful 'Jesu, help me' or conclude with the ascription, 'To God alone be the praise.' But it is clear beyond question that normally they did not invite him to provide them with original music. 'Schleicht, spielende Wellen' is the only exception, and for an obvious reason. The occasion afforded his first personal contact with Augustus since his petition was sent in, a little more than a year before, for the post of Court Composer. Moreover, the Cantata would be heard by the King himself. That Bach would have been as meticulous in regard to 'Preise dein Glücke' had he received adequate notice we may feel sure. And as it stands, three of its five movements cannot be discovered in other scores. Thus it becomes at once improbable that the ten movements 'Hercules' and 'Tönet ihr Pauken' share with the Oratorio are original. For what reason should Bach offer the absent Queen and Crown Prince deeper homage than the absent King?

Another point emerges which has escaped the consideration of Spitta, Schweitzer, and others. Is there no significance in Bach's very belated interest in the oratorio form? Is nothing to be inferred from the fact that he thrice experimented with it in the period 1733-36, but never before or after those years?; that the experiments synchronized with the production of the 'Hohe Messe' and his hottest wooing of the Dresden Court? It will be suggested in a later article that the Christmas, Easter, and Ascension Oratorios were all written to attract his Catholic Sovereign, and for that reason were as little likely to be second-hand goods as the original portion of the 'Hohe Messe' offered to Augustus in 1733.

Schweitzer gratuitously assumes that Bach found peculiar satisfaction in composing these secular texts, and that they stirred him to original effort. But the contrary is the fact, and the above table declares it. Moreover, though Leipsic had an operatic tradition and apparatus, and though the musical resources which performed Bach's loyal effusions in 1733-34 were at his disposal for the greater part of his official career at Leipsic, less than thirty secular cantatas came from his pen in that period. He treated them, in fact, as interruptions of his normal and preferred activity. As to the cantatas performed in the period at which he was at work upon the 'Christmas Oratorio,' only once, and on a special occasion, was he at pains to give them original music. And for that reason the secular origin of the movements these cantatas share with the Oratorio is exceedingly questionable. An analysis of the movements themselves will invite the same opinion.

(To be continued.)

## THE TECHNIQUE OF ROMANTICISM

By A. J. B. HUTCHINGS  
(Concluded from September number, p. 792.)

### IV.—THE LATEST PHASE—DELIUS

It is but an affectation of modesty that forbids my writing 'the last phase.' I leave that pronouncement to more august pens than mine; so that when I assert, in the chorus of small fry, that romanticism is a worked-out seam, a dry orange at which a number of decadent composers are still turgidly but pitifully sucking, I do not necessarily imply that I look to see those conceptions and aspirations usually styled 'romantic' undergoing a temporary or lengthy abeyance, but merely that a technical '-ism,' a musical fashion, is now passing away as all fashions ultimately must. In the *Musical Times* of last March, Mr. Edwin Evans wrote: 'In aesthetics, "romantic" is, in fact, less an epithet descriptive of poetic content than a term of art chronology, defining the position of a work of art in the historical sequence to which it belongs. It is a definite phase, with a beginning, and therefore presumably with an ascertainable end.' From this passage, I take it that Mr. Evans regards the adjective 'romantic' as denoting a certain quality of technique; this being so, his criticism is not in opposition to that of, say, Mr. Cecil Gray, whose 'History of Music' and other writings constantly emphasise the fact that music is primarily *the romantic art*, and only attains its loftiest expression when romantic ideals are ascendant in the world of art. Many of the discussions upon 'The Knell of Romanticism' now to be found in all branches of the arts could be considerably clarified if it were first observed that the adjective 'romantic' may imply either of two connotations. It may be understood to correspond either with 'romance,' an abstract noun meaning a certain combination of creative impulses (what wretched jargon!), or with 'romanticism,' grammatically an abstract noun, but musically and for my present purpose a concrete one, denoting a certain type of musical technique.

It is my task in this essay to indulge once more in what Wordsworth would call 'The fingering habit,' and Debussy 'poking my aesthetic nose where it is not wanted.' But I hope that the distinction in terms I have just made will excuse any sin of *lèse-mystère*, on the grounds that I may be allowed to deal with the concrete thing, technique, by concrete reference. Unfortunately, I have to argue another claim—that I am justified in saying that the technical characteristics of romanticism, some of which I enumerated in my second essay of this series, having been pursued with increasing definiteness by composers of the 19th century from Schumann onwards, reached their logical limits in the music of Delius, and that therefore any creative art which followed this must either be stale and decadent or be vitalised with fresh elements which forbid its inclusion among pure works of the great romanticist school. For instance, I cannot regard Arnold Bax as one with valid orders in the apostolic succession of English romanticism. He is a great composer simply because he is one of the few who have had the ability to work both through the technique of the 19th-century school (*i.e.*, Delianism) and out to something further that dissociates him from that school. I have not yet heard the new Bax symphony; my present

impression of Bax's work is that of an amazing hybrid. But at this peculiar stage in musical history a great composer must be a hybrid if he is to avail himself of the technique of Delius and the great romanticists. I only know one composer who, with Bax, has succeeded in this. I wish his work could be heard more often in England. He is the Polish composer Szymanowski, whose violin concerto was performed at one of last season's Courtauld-Sargent concerts. But in England to-day there are quite a number of second-grade, albeit able, composers who have either realised, or are painfully realising, that to be lured into the footsteps of Delius is to be lured down a blind alley. Charity forbids mention of names—'watercress music' was the name applied to their work by a well-known composer of my acquaintance, who himself confessed to having been drawn. It is one of the great tragedies of art that a second-rate man, no less than a first-rate one, is devoted to his creations, and blind to their decadence. What are my proofs of all this? Why take Delius as the *ne plus ultra* of a pure style?

Of course the real proof is incomunicable; it lies in the conviction of sheer intuition. It is easy to show, for instance, that in Henry VII.'s Chapel at Westminster Abbey the perpendicular style in architecture reached a logical limit; that in the prose of John Lyly the antithetical style was pushed to an extreme which would make further development mechanical and ugly; but in musical technique, distinctions of style lie in things less superficial. If one wanted just to write a catalogue of 'typical features of the period,' one might just as well go to popular music as to good stuff. In an essay on popular music, in his book 'Along the Road,' Mr. Aldous Huxley shows how the technique of popular music lags chronologically behind that of artistic music. Thus, while Delius was still writing, popular music re-echoed the harmony of Gounod and Spohr. Now, in the 20th century, our dance tunes languish with added sixths, added seconds, dominant ninths, elevenths, and all the Delian box of tricks. After all, you have only to play this sort of thing slowly, put in an extra, pulsing, octave bass, and then imagine something a little more commonplace, to find a very near approach to a clanking, processional 'blues.'

Ex. 1.

DELIUS.

&c.

This is not intended in any way as a slight upon a very beautiful work. I must number myself among those heretics who hold that Delius excels in chamber, as in orchestral music. Unfortunately or otherwise, to meet Delius in chamber music stripped of all but the minimum resources of that of his colour, is to meet him with all the technical paraphernalia exposed. A great critical work upon the subject of Shakespearean tragedy begins with the words, 'What was Shakespeare's tragic conception?' Shakespeare himself may never have asked such a question. But this does prevent Dr. Bradley from answering that question at length, and with illuminating results. One might do the same in the case of Delius. There is a peculiarity in the English temperament, in speech and other things just as much as in art; that the admiration of work which is apparently a natural gift, above work which shows previous painstaking. The one thing which most musicians fail to acknowledge, in fact do not like to acknowledge, is that Delius the craftsman is a considerable part of Delius the artist. Everything in his biography points to an intellectual rather than an emotional nature. Were it not for his malady we should see him as he was in early life—cricketer, a good shot, an adventurer, a rebel, man with a sense of humour and a caustic tongue upon occasion, possessing high animal spirits, friend of the litterateur, scientist, and philosopher rather than of the 'watercress' musician. Delius' canonisation misrepresented him in some respects. It is just the hard thought, indeed the amount of time he himself admits spending, that raise such a work as that quoted above to something greater than mere romantic rhapsody of a refined 'blue' type. There are two questions for discussion. First, how did this later technique evolve? Secondly, wherein lies the craftsmanship of Delius in surmounting the decadence? (A question which certainly never entered the composer's head.)

When the old baroque contrapuntal school passed away there passed with it a quality which it has always been the peculiar difficulty of romantic composers to re-capture, namely, the 'horizontal' carrying power. In the words of Dr. Dyson, 'the exploitation of masses of sound rather than of threads of melody, and the consequent tendency to seek expression as much in contrasts of quantity as in refinements of quality were consistent features in the music of the 19th century.' With a composer like Delius, who relies little on dynamic effects of the heavy, Teutonic Beethoven-Mahler type, the employment of the wider chords of the dominant, and of melodies of a rhapsodic nature, was a necessary means of acquiring this forward thrust, something akin to what the scientist calls 'kinetic energy.' Verga says (of Charon's boat, I think), 'Vires acquiri eundo.' But some may well say, 'Are we not told that some of Delius's most lovely moments are those when he poises almost without motion upon one shimmering chord, say an added sixth?' Certainly, but it is the peculiar nature of those rich discords, the ninths, elevenths, and thirteenths developed in later romantic technique, together with the sevenths of the earlier stage, to possess a sort of carrying power. Originally they supported chromatic or other suspensions, and were resolved, so that when left unresolved they

suggested a 'field of ideas,' just as if I said, 'To-morrow we shall —.' Thus, while Elgar obtains the motive power of his second Symphony by metrical pulse and suspensions, Delius obtains that of his Violin Concerto by his harmonic skill, and above all by his marvellous sense of the true meaning of form and rhythm. It is just this last quality which distinguishes him from our friend the blues-concocter.

Whereas the blues man depends upon the regular recurrence of metrical pulse as a warp and woof over which to make his monotonous syncopations, Delius depends upon rhythm in its only true meaning for the cultured musician—namely, a fine sense of extended phrasing, and of diversified thought within the phrase. I quote three of the principal melodies of the Violin Sonata mentioned above :

And yet there are those who speak of a lack of rhythmic interest in Delius! Such melodies as those above are born of the pure rhapsody, the spontaneous overflow of powerful feelings' that has begotten our most felicitous lines of poetry. Rhythm is a greater thing than mere time-values. You cannot really 'tap the rhythm' of a phrase. Pitch is as much a part of rhythm as time is. Rhythm is simply the power of extended thought. It is the very life-stuff which distinguishes the work of a master from that of an imitator. Form is but a wider application of the same thing. If form means what Pope called 'surveying the whole,' the power to give an artistic consistency and cohesion to an accumulation, or rather development, of thought, then Delius is a master of form, at least in his best works. (Incidentally, the pruning-knife could be used with advantage in most of his works in the form of variation upon a non-original air.) One of the few undistinguished works of Delius I know is the collection of three pieces for pianoforte, where there is none of the extended rhapsodic thought, but just the romanticist's pet chords, mostly laid out in arpeggios.

Recently a photograph was given in one of the daily papers of the rejected frescoes designed by Frank Brangwyn for the Houses of Parliament. The fact that the photograph could not reproduce the colours of the frescoes helped one to observe something of their form, as the limitations of the chamber do in music. Were it not for the fact that Brangwyn is more a decorative artist than Delius (I hope I am not putting my foot in it!), I should conceive that the two men have similar ideals of form. Thus, as applied to Delius, Dr. Dyson's phrase 'the exploitation of masses of

sound' implies not so much a distribution of dynamic forces as of harmonic colours. The rich quality of these colours was made for him. One has but to compare the thick, ugly spacing of the final chords of some Beethoven sonatas with the same chords as spaced out by Chopin, to realise this; and although we have to believe that Delius was never directly influenced by Debussy (?), the whole musical world learnt to acquire greater sensitiveness to harmonic colour in the days of fine pianoforte writing from the time of Schumann onwards. Someone has said that with Delius the chords became like notes in a melody. Some of his finest passages are those to be found frequently in the chamber works, in which a melody of notes is made to ride upon a melody of moving chords quite independent harmonically. The 'Cello Sonata, itself one almost unbroken melody, is full of such passages. Again, just as it is the decorative form and balance in the work of Brangwyn which demands something more than mere sensuous enjoyment, so it is the form and rhythm of Delius that prevent the intelligent listener from lying back in his seat and wallowing in a bath of lovely sound. Not so with your 'watercressers.' In the article quoted before, Mr. Evans writes: 'Only a highly-gifted man such as Delius could have achieved so much with a medium that had reached that stage.'

Finally, why should Delius and not, say, Bax, or even Schönberg, be regarded as the ultimate stage of romanticist technique, in the limited meaning of that expression? One might argue on one point only—tonality; taking an analogy from a similar point in ethics. Suppose a free-thinker said: 'A code of moral laws cannot be of Divine ordinance. The restrictions of morality are the arbitrary accumulations of human custom. For instance, what is moral for me in this country at this time might have been quite immoral for an ancient Greek, and may be immoral for a modern Hottentot, or vice versa. Then why should I succumb to moral restrictions?' To this one would answer: 'Granted that moral codes may differ with time and place, and have been expanded or qualified from one dispensation to another; you still cannot deny that a character which is not restricted by *any* moral laws must be a very flabby affair. It is only suffering and opposition, self-imposed or otherwise, which make character at all. You may be right in your opinion that our existing code of morality needs revision, but you cannot deny the need of some code.' Small boys would find no pleasure in knocking at a door and then disappearing if they thought such a proceeding were perfectly legitimate—in the case of an empty house, for instance; it is the knowledge of trespass and the possibility of pursuit which give the thrill. Thus Chesterton sings:

'If I had been a heathen, I'd have crowned  
Neera's curls;  
And filled my life with love-affairs, my house  
with dancing girls;  
But Higgins is a heathen, and to lecture-rooms  
is forced,  
Where his aunts, who are not married, demand  
to be divorced.  
Now who that runs can read it, the riddle that  
I write,  
Of why this poor old sinner should sin without  
delight.'

The fact is that Higgins thinks he has found a new and superior moral code, in the terms of which those things which G. K. C. delights in as sins, are preached with all the respectful solemnity due to virtues. Modern musicians might argue on similar lines. Regard modulation and chromaticism as trespasses, and it will be seen that a great part of the pleasure derived from the works of the 19th-century composers is attributable to the straying from, and returning to, a fixed tonality. Delius is one of those composers who, though he may not preserve the traditional architecture of key-relationships, retains at least a sense of tonality; there is usually a key-signature; his chord-structure implies the diatonic and pentatonic scales; his use of accidentals is still definitely chromatic, distinguishing between G flat and F sharp. Very differently does Schönberg bristle his sharps and flats (there is no chromaticism as such, but the deliberate use of a scale of twelve notes proceeding in semitones between the octave.) In Delius there is never a counterpoint of two streams of chords of different tonality—a practice to be observed frequently in Strauss, Stravinsky, Schönberg, Goossens, and others. Clearly these men are using a new technique and have a new code of values. There is nothing very new in Delius except a tremendous brain.

The people whom one fails to understand are the Higginses. They are merely negative and destructive. If the musical cargo of romanticism is too heavy and over-ripe, one would like to see a new technique in which the throwing overboard is making for clarity and new ideals, and not merely attenuation of the old technique without any diminution of obscurity. Is it jingoism to say that such a technique is now being perfected by our two young Englishmen, Lambert and Walton? If they fulfil the great promise shown so far, the music of the future will be indebted to them rather than to the later Bartók and Schönberg. As yet, they seem to emphasise the head at the expense of the heart, but they are at least distinct from the watercress school. That decadent body, containing many competent and, in their generation, famous musicians, will fail to achieve greatness unless they learn to demand what their idol, Delius, demanded—intelligent, as well as sensuous, appreciation. They had better follow a new path. Is it Bach?

### Occasional Notes

The following letter appeared in *The Times* of July, 29. As it has roused a good deal of interest, we think it ought to be filed (so to speak) in a musical journal. We therefore reprint it, by kind permission of *The Times*. The correspondence evolved by Mr. Maginty's letter was not generally in agreement with his theory; but that fact does not reduce its interest:

#### 'SHENANDOAH': A GREGORIAN ORIGIN

SIR.—Fishing recently in musical waters I pulled up a catch which I thought your readers would like to see. This is not the time, I know, for excursions into history, but the revival of community singing round the coast can scarcely fail to have whetted the appetite for information upon the origin of 'Shenandoah,' the song without which no programme is complete. The mystery is that while the melody is one of virile grace and haunting sweetness, its literary partner is so

ill-favoured, weak, and shallow as to compel a genuine wonder as to how he got tricked into lasting bonds with her; where he picked her up, so to speak.

The solution appears to be that both were once equal dignity; that the melody is Gregorian plainsong and the words good Latin in disguise.

(1.) 'Shenandoah' (pronounced Shan-an-dore) is called a shantie. In the mercantile marine the shanty was encouraged as 'an extra hand.' It gave a spur to individual effort and synchronism to the collective work of rowing, hauling, and the like. A strong marked rhythm and a regularly recurring accent were therefore indispensable. But in these essential 'Shenandoah' is deficient; for triple time alternates with duple, and the grouping is unsymmetrical. Whether it has this in consequence rhetorical; the rhythm of prose rather than of verse. But the only formal melodic prose that ever became popular was Gregorian chant.

(2.) The word 'shantie' is made up of the English affective suffix attached to the root 'chant' with the French initial aspirate; and there is an undeniably religious tang in the English word chant.

(3.) A Gregorian chant is divided between cantus and chorus; 'Shenandoah,' like most of its class between shantie-man and crew.

(4.) The six notes of 'Cross the wide Missouri' (figured in Sir Richard Terry's version) were to me strangely reminiscent of 'Dona nobis pacem' which overhauled the eighteen Masses in the 'Kyriale' (Coldwell, Red Lion Passage, Holborn; No. 605; Ed. 6). On p. 123 I came upon what seems to have been the original source—namely, the second and third parts of the Agnus Dei of Mass XVII., prescribed for Lent and Advent. There was some divergence at minor points; but recalling Sir Richard Terry's warning that although this shanty is known on all the seas, it is difficult to find two sailors who will sing it exactly alike, I procured the Vaughan Williams and the Cecil Sharp readings. The former brings the chant and the shantie closer together; but the latter 'wrested' into a rowing song in triple time all the way does little to strengthen the assumption (in fact the second entry of the chorus is more akin to the 'De gratias,' p. 124), but contributes the important hint which makes the title 'Shanadar'; thus throwing suspicion upon the view that the song addresses a river or an Indian prince.

In the following sketch the two things blend into one. Minims are used where the notes are the same non-coincident notes of the song are indicated by quavers with (to quote Dr. Burton's\* Ushaw poem) 'caudal stumps erect,' those of the chant with 'caudal stumps erect.' For convenience of reading I have raised the pitch to G:

The musical notation consists of three staves of music. The top staff shows the Gregorian chant 'Agnus Dei' with lyrics: 'Shen - an - doah, I love your daugh - ter; Ag - nus De - - i qui tol - lis pec - ca - ta . . .' The middle staff shows the shanty 'Shenandoah' with lyrics: 'Shenandoah, I love your daugh - ter, A - way I'm bound to go, . . . A - cross the wide Mis - sou - ri - tol - lis Do - na no - bis pa - com.' The bottom staff shows the Gregorian chant 'Dona nobis pacem' with lyrics: 'mun - di Ag - nus De - - i qui - bound to go, . . . A - cross the wide Mis - sou - ri - tol - lis Do - na no - bis pa - com.' The notation uses a mix of minims and quavers, with specific markings for 'caudal stumps erect' (long notes) and 'caudal stumps erect' (short notes).

\* Bishop of Clifton.

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The wary scrutineer will observe that I have taken liberties with two notes. (1.) On the first *qui* the A all three versions is changed to G; my justification that when the musical phrase is repeated on the second *qui*, all three retain the G. (2.) The chant note of the missing syllable of 'across' is restored; but this is, of course, the note the blown sailor would drop fill his bellows. Moreover, the expert will recognise that I am checking an 18th-century chant, probably Medicane, with an authentic Solesmes.

How did the British tar come by this liturgical curiosity? Between the days of Drake and Nelson had abundant opportunities of hearing his French and Spanish rivals singing the plainsong at their religious assemblies afloat and ashore; and the varying chant of Lent and Advent was bound to stick. It was a goodly, neat song worth keeping. But what about the words, the outlandish lingo? Outlandish? Why, they were English. No sense in them, of course; but foreigners didn't talk sense; anyway, that was the shantie-man's affair. He did his best, made up a tune from the scraps he could recollect, and adapted it to the few English words he thought recognised.

Thus, probably, 'Agnus Day qui tol peccata' sounded at a distance like 'O Shanadar I love your daughter,' and 'Go across the wide Missouri' did duty for 'Dona o-o-bis pacem' (see Ratisbon); or (if Cecil Sharp's variant is the more correct) 'Da-o Day-o ma-a-see-as,' resounding over the waters, suggested 'Way we go! Way we go! cross the wide' (not the Atlantic,) but a stretch of water with a name beginning with a syllable in *iss*. There were two; the big one would not fit; the other was 'Missouri'.

With the 'phone to my ear I catch a contemptuous 'All my eye!' That is just the point. Tommy knew 'Say fairy Ann' was meant to be French. The critic in this case ought to know that 'All my eye' is Latin. The genuine Tom o' Bedlam chanted 'Eheu mihi Beate Martine'; the spurious Abram-man canted 'All my eye and Betty Martin.'

Further investigation will probably place the matter in a clearer light.—Yours, &c.,

EDWARD A. MAGINTY.  
64, Hill Street,  
Hinckley, Leicester.

Some readers may note with surprise and disapproval an apparent discrepancy in the amount of space given in this number to reports of the Three Choirs and Liège Festivals. In order to save indignant correspondents the trouble of writing to complain that the English Festival received only about a third of the space given to the foreign, we think it worth while to explain that in the first place one contributor sent us more copy than we expected, and the other less. This, however, is a chance detail. The main point is that there is—or ought to be—much more material for discussion and thought in a Festival consisting almost entirely of new works written by composers representing the whole of Europe, than in an event at which the main interest inevitably lies in the performance of more or less familiar masterpieces. However, although we feel it is advisable to write this Note, we do not think that readers who know their *Musical Times* well are likely to accuse us of belittling English musical activities.

A correspondent writes:

'Birthday congratulations (August 24) to the veteran clarinettist Julian Egerton, who was the subject of some notes in this journal two years ago.'

'Invited to spend a week-end at his country cottage in Kent, I found him as well as ever. After giving me a lesson on the Mozart Clarinet

Quintet and playing to me his gramophone record of Charles Draper's performance of Brahms's Quintet—a gracious present, by the way, from Mr. Draper himself—he took me for a six-mile walk through delightful country, and arrived home much fresher than myself.'

It requires tact to get him to speak of artists and concerts, but he showed me several old programmes, one of them of a concert given in the old St. James's Hall on February 7, 1891. This appealed to me particularly, as the lovely Schubert Octet for strings and wind was performed. The artists were: Madame Neruda (afterwards Lady Hallé) (violin), L. Ries (violin), Straus (viola), Piatti (cello), Reynolds (bass), Egerton (clarinet), Paersch (horn), and Weston (bassoon). What a team!

Some time ago Mr. Mewburn Levien read before the Society of Women Musicians a paper on Santley, speaking with the intimate knowledge of one who was closely associated with the singer during a long period. He has now reprinted the lecture, with addenda that includes *The Times* leading article published on September 23, 1922, the day after Santley's death; a Linley Sambourne cartoon from *Punch*; a portrait of Santley that appeared in the Santley Jubilee Concert at the Royal Albert Hall, in 1907; a photographic reproduction of Sargent's painting of Manuel Garcia, &c. The result is a delightful booklet that will be treasured by all who knew or heard Santley. Moreover, the lecture contains a good deal that is of interest and value to singers. The little book is beautifully printed and bound. As it was issued privately, no publisher's name appears; we are therefore asked to state that it may be had from Messrs. Novello, price 3s. 6d.

Mr. Alec Robertson has resigned his position as head of the Education Department of the Gramophone Company, after ten years' service. As lecturer, guide, philosopher, and friend to school classes and all sorts of gatherings up and down the country, Mr. Robertson will be sorely missed, his attractive personality, and the lightness with which he carried and dispensed his musicianship, having brought him troops of friends. He takes into his new sphere of work their good wishes. His successor is Mr. W. H. Kerridge, whose qualifications as musician, lecturer, and administrator inspire confidence as to the future of this important part of the Company's operations.

Apropos of our Note last month about the song 'Passing by,' a correspondent tells us that the composer's name is Edward Purcell-Cochrane. Our informant disagrees with us concerning the merit of the song, and adds that as Mr. Purcell-Cochrane is reputed to be a descendant of Henry Purcell, his use of that composer's name is not only justifiable; it is an act of respectful devotion to his great ancestor. This suggestion makes us disrespectful. Act of fiddlesticks! When the public sees in broadcasting and other programmes: 'Passing by . . . Purcell,' they naturally suppose (knowing little or nothing about such things as style), that the song is by the Purcell; and so they buy the song and (even worse) sing it. Would they do so if it appeared as 'Passing by . . . Edward Purcell-Cochrane'? We think not,

and we dare to say that the composer is of the same opinion. Bearing in mind the poor quality of the music, we suggest that if the composer wished to show respect to the memory of Henry Purcell he should have made no reference to the name on the title-page, and so have avoided any appearance of making capital out of it. Have admirers of 'Passing by' ever heard Parry's charming setting of the same words, under the title, 'There is a lady sweet and kind'? If not, they should make its acquaintance. They will then have no further use for Mr. Purcell-Cochrane's effort.

Letters recently sent to this office indicate that misunderstanding exists as to the price charged by English collecting houses for music imported from French publishers. There is evidently an impression that, owing to the depreciated franc, English buyers are being asked to pay unfair prices. Here are the facts: Before the war, sheet music published in France at 2 francs (1s. 8d.) was generally regarded by English publishers as the equivalent of 2s. sheet music issued in this country, the small difference in price being absorbed by postage and the cost of stocking. For some years after the beginning of the war the price fluctuated with the rise and fall of the franc, but the rate of exchange has now been standardised at (roughly) 124 francs to the £. French publishers cannot be expected to sell goods to England at one-fifth of their cost; they have therefore adopted the expedient of increasing the original price in order to meet the current rate of exchange. This increase is called a 'majoration,' varying from a hundred and fifty per cent. to four hundred per cent., and it now stands at the latter figure, thus making the franc equivalent to 10d. Some French publishers have revised their catalogues, and are issuing new works and reprints with the increased price printed on the cover. In Durand's catalogue, for example, works published before the war at 1.50 francs and 2 francs are now priced at 7.50 francs and 10 francs (the franc being valued at about 2d.). The copies are thus sold at the equivalent of the pre-war prices of 1s. 6d. and 2s. English houses stocking French music cannot, therefore, be justly accused of making an exorbitant profit out of the rate of exchange.

France has recently decorated two musicians of widely different calibres. Joseph Szigeti has been awarded the Cross of the Legion of Honour; and Mr. Jack Hylton has been made an Officer of Public Instruction.

In the extract given last month in 'Music in the Foreign Press,' from a *Ménestrel* article on Alban Berg, occurred this passage: 'Whereas Schönberg solves the new problems by achieving miraculous feats of balance, Berg solves them by virtue of his flexibility as a melodist and humorist.' The last word should have been 'harmonist.'

### The Musician's Bookshelf

'Authentic Voice-Production.' By W. Warren Shaw.

[J. B. Lippincott Co., Adelphi, 10s. 6d.]

This volume is based largely on a series of articles previously published in the *Musician*, and contains an appreciative Introduction by Paul Kempf, the editor of that journal. In his opening

chapter the author states that the main purpose of his book are 'the standardisation and stabilisation of fundamental principles of theory and practice in voice-production which will serve to prevent the further teaching of doctrines which represent falsities . . . and the presentation of facts concerning voice and voice-culture which are at the present time not thoroughly understood.'

Breathing is discussed under the provocative title—'The Breath-control Fallacy as a Menace to Singing.' 'Involuntary breath-control,' we read, 'is one of Nature's inviolable laws as applied to speech and song. . . . To control the breath purposefully is scientifically untenable and practically subversive of desired ends.' The whole art of voice-production, according to the author is really dependent upon the dissociation of two antagonistic sets of muscles in the throat—the tone-producing muscles and the swallowing muscles; during tone-production any contraction of the latter is an interference. 'Voice-production without interference'—argues the writer—and with full use of resonance, automatically eliminates the seeming necessity of breath control, automatically economising the use of the breath.'

A few other chapter headings must serve to indicate more fully the scope of the work: The Outlook for Ambitious Students, Causes of the Eternal Controversy, Phonetics, The Nature of Voice, Terminology, Relation of Science and Art, The Place of Psychology in Voice-Production and in Singing. The book—the principles in which are endorsed by numerous scientists and singers—is well worth reading, and may be recommended to all who are interested in singing. G. G.

'Traité de l'Harmonie.' By Charles Koechlin.

[Paris : Eschig ; 3 vols.]

The time is not so far back when all treatises on harmony were more or less alike, and aimed exclusively at providing rules for 'correct' harmonic writing. But of late years, two other types have cropped up: treatises that aim mainly at analysing and registering facts, and are founded on what composers actually have done or are doing; and treatises in which possibilities are calculated and enumerated more or less in the abstract (Haba's treatise—which was reviewed in the *Musical Times*, June, 1927—is a case in point, so is, in a measure, Bruno Weigl's, published in 1925).

Of course, there are, amidst the plethora of books on harmony written in modern times, a few that do not fall under any one of the above three headings: Riemann's, for instance, which by interpreting all chords as exponents of one of three tonal functions—tonic, dominant, or sub-dominant—opened (if properly understood) a far wider outlook than their uncompromisingly systematic author ever realised. Schönberg's, too, is in a class by itself, and has not yet been properly appraised. Schönberg concentrates upon the structural function of chordal concatenations (this is, in another and broader form, the principle underlying Riemann's system), and deliberately leaves aside the question of flexibility and beauty in part-writing, as belonging to counterpoint. He prefers students to refrain from using modern

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resources during the course of their studies; and his book is as much a philosophy of music as a text-book.

Koechlin's treatise, which with the long-delayed publication of the second volume now stands complete before us, is also quite unique, although in the main it falls under our first and second headings jointly. It is an altogether admirable achievement—a splendid instance of what such a book can be when written by a composer and teacher of sound judgment and wide experience, endowed with an altogether unusual gift for harmonic invention, and an industrious and methodical student of music old and new.

The first volume deals with the purely scholastic theory and practice of harmony: the usual chords, their inversions, concatenations, and alterations. What should make this volume far more useful than any other known to me is that Koechlin not only gives and discusses school-rules and provides much valuable advice, but puts himself in the place of a tyro facing a bass or tune to be harmonized, and discusses, step by step, the various procedures that may suggest themselves to this tyro—showing, for instance, how, from the correct but crude notion that a given passage must receive here the harmony of the tonic, there that of the dominant, and so forth, he can work his way up to an ingeniously devised and skilfully written-out harmonic scheme, judiciously choosing, as the case may be, between root positions and inversions, deciding which notes to double, introducing secondary chords, alterations, and passing-notes. All this order of tuition is generally provided by the teacher while correcting his pupils' tasks; and to encounter it in a treatise comes as a welcome surprise. Likewise, most of the tasks set are accompanied by apposite comments (referring to their character, to the suggestions to be found in them) and warnings (of special difficulties or useful possibilities). In short, everything is carried out in a spirit as thoroughly practical as it is original.

Part of the second volume is devoted to model and 'irregular' scales, to the elements of contrapuntal part-writing, and to other special points, after which Koechlin proceeds to describe the evolution of harmony, from organum to atonality and polytonality. This final part is the very sum and substance of the whole book. It shows both theoretic rules and intuitive practice in their true focus and in their mutual relation. Nothing finer has ever been written in the way of critical analysis. The author's catholicity of views is shown in his discussion of the harmonic procedure of composers of various periods and countries. What he has to say of Rameau, Berlioz, Chopin, Liszt, and Bizet is particularly instructive. To specialists belonging to the English school, who tend as a rule to ascribe a great importance to Dvorák's contributions, the fact that he does not mention this composer will probably seem strange. The paragraphs devoted to Moussorgsky rank among the best things that have been written on him.

On bitonality, atonality, and polytonality, Koechlin is brief. He emphasises the futility of seeking in theory and in analysis the solution of the problems which these recent developments set to both composers and critics. Empiricism, he says, will prove a far better guide than any

hard-and-fast system. Empiricism need not imply blindness or aimlessness. It is their ear, their instinct, that must guide composers through these uncharted regions; and unfailing alertness is needful.

The third volume contains harmonizations, with comments, of all the tasks given in the foregoing two.

M.-D. C.

'Gerolamo Frescobaldi.' By Luigi Ronga.

[Torino: Fratelli Bocca.]

There is a strange and deplorable scarcity of books on Frescobaldi. Nor is this master's admirable music sufficiently known, except to small circles of specialists. As occurs with regard to the output of many other composers of olden times whose names are landmarks in the history of music, too many people rest content with paying tribute to Frescobaldi in words, while doing little or nothing to insure that at least a reasonable proportion of his works be performed. What Luigi Ronga has to say of these works, of the live quality and far-reaching versatility of Frescobaldi's imagination, ought to go far towards amending matters. His comments are scholarly, sound, imaginative; at times they are, perhaps, a trifle florid and prolix, but this is a very minor defect in a book that, as a whole, is not only instructive but really compelling.

A chapter on Frescobaldi's vocal music breaks altogether new ground, this aspect of his activities having remained untouched by previous writers.

M.-D. C.

'Spontini.' By Charles Bouvet.

[Paris: Rieder.]

A thoroughly adequate biography, by a thoroughly competent writer, whose conclusion is that 'La Vestale,' 'Fernard Cortez,' and 'Olympie' remain worthy of inclusion in the operatic repertory of to-day—especially 'La Vestale,' which, when revived at Béziers (France), in 1906, created a profound impression, much to the surprise of the majority of the audience.

Like all the other volumes in the Rieder set of monographs, this one is plentifully and well illustrated.

M.-D. C.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'The Concert-Goer's Library.' Vol. 3. By Rosa Newmarch. Pp. 145. Oxford University Press, 3s. 6d.

'Sound and Meaning in English Poetry.' By Katharine M. Wilson. Pp. 353. Jonathan Cape, 10s. 6d.

Mr. Eric Brough has been appointed conductor of the People's Palace Choral and Orchestral Societies in succession to Mr. Frank Idle, who has retired after many years of admirable work. During the coming season the Society will perform 'Elijah' (November 8), Gounod's 'Faust' (January 17), the 'St. Matthew' Passion (March 7), and 'The Messiah' (April 3). The Choral Society rehearses on Tuesdays at 7.30, the Orchestral Society on Wednesdays at 7.30. Some of our readers who have recently inquired as to openings in amateur orchestral societies should note that help of the kind will be welcomed by the People's Palace Orchestra.

## BENNETT OF LINCOLN

George John Bennett, whose death on August 20 was noted in our last issue, was born at Andover, Hampshire, on May 5, 1863. In his ninth year he went to Winchester College as chorister, remaining there till 1878. He then gained the Balfe Scholarship at the Royal Academy of Music, studying under Macfarren, Steggall, and other teachers until 1884. There followed three years' study in Germany (made possible, we understand, through the good offices of Mr. Alfred Littleton, of Novello's, as a result of the youth's uncommon gifts having been brought to his notice). He worked for a short

J. M. W. Young, at Lincoln Cathedral. He has thus held office at Lincoln for thirty-five years—duration which made him the doyen among contemporary cathedral organists, though he was not the oldest in years. Lincoln, by the way, has had only three organists during the past hundred and thirty-six years. Bennett's predecessor filled the post for forty-five years (1850-95), and George Skelton for an even longer period—fifty-six years (1794-1850).

Bennett was an outstanding personality in several respects. His creative and organizing gifts were above the average, though as a composer

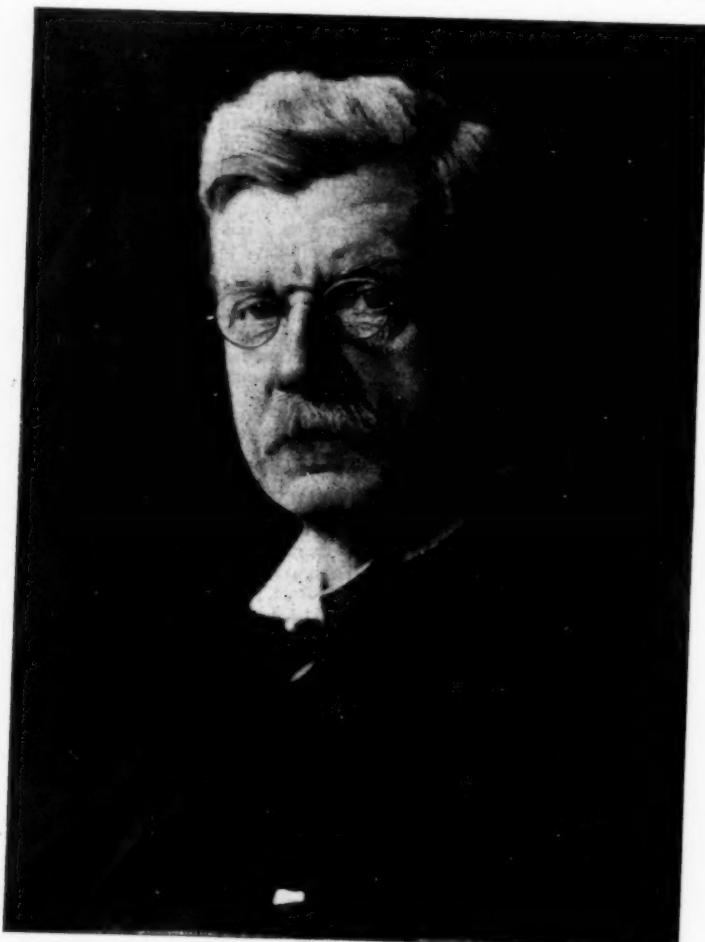


Photo by [redacted]

GEORGE JOHN BENNETT

[Swaine]

time under Kiel and Barth (pianoforte) at the Berlin Hochschule, and for two years at Munich under Rheinberger for organ and composition, and Bussmeyer for pianoforte. On his return to London, in 1887, he was elected a Fellow of the Royal Academy of Music, and in the following year was appointed to a professorship of harmony and composition. From 1890-95 he held several London church appointments, among them that of St. John's, Wilton Road, S.W. In 1895 he succeeded

has to be numbered among those who were prevented by other activities from fulfilling their early promise. His orchestral works include a Serenade and an Overture ('Jugendträum'), which were played at the Crystal Palace concerts in 1887, and a Suite in D minor (Lincoln Festival, 1902); among his chamber music is a Pianoforte Trio in E (London, 1893). He wrote several important Church works for solo voices, chorus, and orchestra, notably a festival Te Deum, a Mass in

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flat minor, an Easter Hymn (written for the Festival of the Sons of the Clergy at St. Paul's Cathedral, 1895), and a Festival evening Service with orchestral accompaniment, composed specially for St. Paul's Cathedral Dedication Service in 1890. Among the smaller works is an admirable setting of the Communion Service in flat. He wrote also some excellent short organ pieces, songs, part-songs, pianoforte music, &c., his transcriptions for organ of some 'Parsifal' and other Wagner extracts are among the best examples of their kind, and he also edited an admirable series of miscellaneous arrangements. As a contrapuntist he showed the results of his training under Rheinberger, who as teacher of this subject had probably no equal in his day. Among the fruits of this study is a text-book on 'Combined and Florid Counterpoint,' in which are included two examples of invertible counterpoint written in Rheinberger's class-room. He wrote also 'The Choirboy's Elements of Music.' Within a year of his arrival at Lincoln, he was the moving spirit in the formation of the Musical Society, becoming its first honorary conductor, a post he retained until his death. In 1896, 1899, 1902, 1906, and 1910, he organized and conducted the Lincoln Musical Festival. The list of works performed on these occasions, and at the concerts of the Musical Society, are evidence of his fine and catholic taste. In 1929 and 1930, for example, the Musical Society, with a chorus of over two hundred, performed Handel's 'Alexander's Feast,' Haydn's 'Spring,' Hamilton Harty's 'Mystic Trumpeter,' and two orchestral works by Ethel Smyth, and also gave the first performance of Dyson's 'In Honour of the City.'

Musicians usually play so little part in civic affairs that Bennett's election in 1925 as Sheriff of Lincoln deserves mention. Two years later his work received further recognition when the Worshipful Company of Musicians chose him as Master for the year. Bennett's academical distinctions included the Cambridge Mus.Doc., and the F.R.C.O. He acted as examiner for the Universities of Cambridge, London, Durham, and Manchester, and was also a member of the Council of the Royal College of Organists, and a frequent examiner at that institution.

A career so energetic and fruitful in result as that of Bennett's is one more reminder of the debt the musical life of the country owes to such men. Because the London concert halls, and therefore the London press, know little about them, they are apt to be under-rated. Yet it is hardly possible to exaggerate the value of the influence they exert in their localities. Bennett was an outstanding example of the cathedral organist whose zeal and capacity for work cannot be bounded by the organ loft and the studio, and the large district round Lincoln that benefited by his gifts as organizer and conductor of orchestral and choral music will long remember his name with gratitude.

the closing work by an even longer tradition, was retained. The performances at the beginning of the week, with the extra strain imposed on the choirs by the substitution of 'The Apostles,' were only fair to middling. Those at the end were quite excellent, and on the familiar Handelian ground the choirs did extremely well.

The arguments, one of them financial, in favour of a change from Mendelssohn to Elgar, are reasonable enough. In practice, however, there is much to be said for a work that the singers know inside out on the opening day. One heard complaints of under-rehearsal. The daily programmes are, of course, too long. The finer experiences of the week were here and there imperilled by the inclusion of small-scale works at moments when the attention was already worn. No natural appetite demands six hours' music a day for four days on end. There may be no need to consider critics, but long-distance visitors feel bound to go through with the whole festival, and anyhow it is difficult to leave the cathedral between times. The seats are not exactly wells of comfort. On the choirs themselves the strain was unmistakable. Much of the singing was tired. One rarely heard a real choral *fortissimo*, though not often, it must be allowed, have the softer shades of choral music been more finely expressed.

The memorable performance of the week was 'Gerontius,' beautifully mellow in tone and poised in feeling. Mr. Steuart Wilson's conception of the chief part has deepened. Sensuous pleasure his voice does not give, but there was a rare spirituality in his singing. 'The Apostles' was more conscientious than inspired. Elgar's beat has always been wayward, and there was not complete understanding between him and the soloists—a recent indisposition made it doubtful as to whether he would be able to conduct. But conduct he did throughout the Festival, and in his own hour, such as the Thursday evening's 'Gerontius,' his personal influence tells. The Symphony (No. 1), on Tuesday, was somewhat ragged. One tried in vain to love it. But its garishness and self-conscious nobility seemed for once too obvious.

The temper of Dr. Percy Hull's performances was consistently strenuous, and the Bach Mass on Wednesday suffered very much from his lash. Number after number was driven through at high speed. This had a demoralising effect on the singing, and the big choruses rarely sounded organic. But the choirs have evidently benefited by the persistence with which the Mass has been included in recent festivals, and they should be able soon to give a really first-class performance, though not perhaps in a programme so overloaded as this one was. Their recovery as the week went on was quite astonishing, and with Dr. Hull in a more restrained mood their 'Messiah' was authoritative.

This year's novelties were on the whole not very impressive. Mr. Armstrong Gibbs, with his short oratorio, 'The Birth of Christ,' entered a field where, one would suppose, he does not especially belong. He has clearly, however, studied the work of his predecessors, and has taken shoots from the latter-day growths of Elgar and Vaughan Williams. To say the music is sincere is a poor compliment. It seems all rather deliberately constructed from models, and lacks a personal impress. Vaughan Williams was represented, apart from his 'Sancta Civitas,' a work of at least great power and individuality, by a newly orchestrated 'Prelude

### THE THREE CHOIRS FESTIVAL BY A SPECIAL CORRESPONDENT

This year's meeting of the Three Choirs at Hereford (September 7 to 12) began by discarding convention and ended by making out a case for it. 'Elijah,' the opening work at every Festival since its adoption in 1847, was dropped. 'The Messiah,'

and Fugue,' originally composed (in 1921) for organ. The vivacious Prelude has not quite the orchestral mastery one expects, but the fugue, more like a musing postscript than the real burden of the matter, dwells pleasantly among musical thoughts of the composer's own individual fashioning—the folksy air of the Vaughan Williams countryside penetrating the fugal study.

The new works of the secular concert were less serious. Mr. H. W. Sumson produced an Overture, 'In the Cotswolds,' a graceful and musicianly little work of no pretensions to be other than tuneful and shapely. Bantock's 'Three Celtic Songs,' charmingly sung by Miss Elsie Suddaby, on prose-poems by Fiona Macleod, are skilfully scored and vocally effective, but like the words, lack mystery, and are equally facile. Mr. Julius Harrison may be counted fortunate in having had Mr. Heddle Nash to sing, with just the right degree of bluster, his four 'Cavalier Songs' (Browning, and another). These are anyhow good bravura concert songs. The scoring sounds heavy, but the voice has its way, nevertheless. Dr. James Lyon's 'Legend Beautiful,' based on Tennyson's poem, is skilful at some length, the work of a composer who knows his orchestra.

For the rest, there were several works new to some of us, in fact if not in name. Phillip Wolfrum's 'Christmas Mystery' is music for a nativity play, designed to be given with scenes and tableaux. Wolfrum does not appear in 'Grove,' and one waggish inquirer went about asking if he were the celebrated composer of 'O Star of Eve.' The score dates from 1898, and is indeed musically dated. Festival criticism dealt possibly too hard with it. It has its naïve side, but given the subject and purpose, what else could one expect? The German sentiment, the carol-tunes and chorales, are all in the picture, and many of the orchestral interludes and the choruses are charming. The chief defect is a certain monotony of mood and a lack of constructive strength. Christian Ritter's solo Cantata 'O amantissime spose Jesu' turned out to be one of the most attractive things of the Festival. It was beautifully sung by Miss Dorothy Silk, who was at the top of her form throughout. Apart from Miss Silk, the most distinguished solo work was done by Mr. Keith Falkner, who, as his style matures, seems likely to become a really important oratorio singer. His work throughout was well prepared, a thing one unfortunately could not say of all the soloists, and on voice alone he was always good hearing. Mr. Percy Manchester, deputising at short notice for Mr. Hubert Eisdell, showed an attractive voice, if inevitably a little uncertain once or twice. Mr. Heddle Nash's confident style was a relief to the rather tentative efforts of some of the soloists. In 'Gerontius,' Miss Astra Desmond sang well, as did Mr. Horace Stevens, though he had no part of the stature of his Elijah. Mr. Steuart Wilson has already been mentioned. His work was throughout stylish and intelligent. Miss Myra Hess was the only instrumental soloist this year. She gave a pleasant performance of César Franck's 'Symphonic Variations,' at the secular concert, and of the Mozart Concerto in A in the Cathedral, when the tone of the pianoforte sounded idealised.

Messrs. H. F. W. Deane (31, Museum Street, W.C.I.) have issued a well-produced souvenir of this year's Three Choirs Festival. It consists

of the programmes, with portraits of the subjects, Dean of Hereford, the Mayor of Hereford, Mr. H. K. Foster, Sir Ivor Atkins, Dr. Percy H. H. Reed; autographs of all the principal soloists, and some of the composers, &c.; and a facsimile of Wesley's anthem, 'Blessed be the God and Father,' reproduced from the original manuscript in an organ book now in the Cathedral library at Hereford. This facsimile is of great interest, among other reasons in that it shows a number of important differences between the original and the published versions. The price of the book is 2s. 6d.

### THE LIÉGE FESTIVAL

By EDWIN EVANS

The tendency of 'Contemporary Music' to settle down and winnow its harvest, including that of wild oats, has been duly observed during the past two or three years. Last year at Geneva it had become acute. This year, judging by the evidence of the Liége Festival, it has ceased to be a tendency and become a definite fact, one which may make the year 1930 a very useful approximation when the historian of the future comes to divide the present musical period into its component stages. It looks as if he might say that about that date the primitive stage reached its end and the dawn of the classical era could be discerned. Not that the experimental stage is really ended. There are still too many uncompleted experiments for that to be true. But it looks as if the experiments which have yielded their results, supplemented by those now in progress, will suffice to provide all the constructive processes needed to bring the musical language of the new period to maturity and fruition. And as the lust for experiment never surges in art except when experiment is needed to replace processes exhausted by attrition, it seems unlikely at the moment that further experiment will be initiated in any vital, that is to say, constructive matter.

The eighth Festival of the International Society for Contemporary Music was held at Liége simultaneously with the First Congress of the International Society of Musicology. There was also an analogous gathering of folklorists, partly musical, who divided their time between Antwerp, Brussels, and Liége, so that for some days all three bodies were gathered together in one town. The advantages of this 'merger' are obvious. It brought together probably the largest and most representative gathering of musicians of all kinds, conservative, radical, erudite, empiric, old and young—I almost added grave and gay—seen for many years, and probably there were few among them who had not something to gain from the resultant intercourse. But the disadvantages were also obvious. As anybody who has attended a Festival of the I.S.C.M. can testify, it represents a strenuous week of music. Is it humanly possible for anyone to combine with it a strenuous week of musicology? Can one attend all the concerts and a daily assortment of lectures, and yet live and return home to tell the tale? I think not. For my part, I find that listening, with the concentration that new music demands, for several hours daily, is as much as I can undertake. I should have liked to improve the occasion and my mind by hearing at least a few of the forty and odd experts who discoursed upon a fascinating variety

of subjects, mostly historical, but I could not do much. Finally, there is also the disadvantage that though music fosters—or should foster—solidarity among musicians, to many erudite musicologists the contemporary language is scarcely intelligible. Some of them undoubtedly take all music as their province, but others are so immersed in their own field of study—for our benefit, let me hasten to add—that they do not altogether relish the prevailing musical distractions. One of them remarked to me that it was all very well once in a while, but that it would never do for the two functions to be combined annually.

For this once, however, it has proved a great success. There have been the usual formal and informal gatherings, the usual addresses of welcome, the usual graceful and tactful acknowledgments from Prof. E. J. Dent, who is president of one Society and a vice-president of the other. The social side has followed its normal course, so that one is free to deal seriatim with the musical functions.

Here, at the outset, was an innovation in the form of a concert of contemporary music for military band, given on September 1 by the band of the First Regiment of the Guides, under its conductor, Captain Arthur Prevost. It was an unusual concert for a military band to give, as may be seen by the programme :

Fanfares pour une Corrida	<i>Raymond Moulaert</i>
Spiel	<i>Ernst Toch</i>
Konzertmusik, Op. 41	<i>Paul Hindemith</i>
Pièce Symphonique, pianoforte and	
wind orchestra	<i>Joseph Jongen</i>
Dionysiaques	<i>Florent Schmitt</i>
Symphonies d'instruments à vent	
Danse Funambulesque	<i>Igor Stravinsky</i>
Feu d'Artifice	<i>Jules Strens</i>
Maurice Schoemaeker	

The Fanfares were effective, though the bull fight did not, apparently, proceed without some confusion, or at least, inequality of interest. Toch's contribution was quite in popular style, concluding with a 'Buffa' which might perhaps have profited by being taken a shade quicker. Hindemith was his usual highly competent self in an overture, six mainly contrapuntal variations on 'Prinz Eugen,' and a rousing, very successful march. Jongen's work is for pianoforte and wind orchestra, and introduced us to a capable pianist in Mombaerts, but proved somewhat out of the picture, belonging as it does to the over-ripe romanticism on which the present generation is turning its back. It is finely written, as is most of Jongen's work, but in such surroundings it sounded like a voice from another world. In his 'Dionysiaques' Schmitt proves himself once more an eclectic. It is an effective piece of music, but it tells us a little too much of the composers he has admired. It suggests Isolde being abducted to Shemakhan by Kastchei. Stravinsky's work, of which this was an extraordinarily good performance, sounds so transparently natural to-day that one wonders what all the bother was about when it was first produced, until one recalls that it was that initial 'squeak.' I remember myself saying at the time that it was a mistake—not musically so much as psychologically, for it takes a big risk of setting up the wrong atmosphere for the hearing of what follows, but Stravinsky, Puritan that he is, scorns to make allowance for the vulgar inclination

to titter, and I think he must be right, for I have never so much enjoyed the subsequent dialogue of flutes and clarinets as now, when the initial surprise has ceased to disturb. The 'Danse Funambulesque' is liberally bedecked in tinsel, but the title justifies that, and the tinsel made a brave show. The concluding fireworks demanded virtuosity—and got it, for Captain Prevost has a splendid band. The tone of the wood-wind may be a trifle thin to our taste, but there is no contesting its agility, and the brass was splendid.

#### SEPTEMBER 2.—FIRST CHAMBER CONCERT

Musique pour piano	<i>Erhard Michel</i>
Septet for violin, clarinet, viola, horn,	
'cello, bassoon, and pianoforte	<i>Karel Haba</i>
Chansons Françaises	<i>Germaine Tailleferre</i>
Sonata for two pianofortes	<i>Arnold Bax</i>
Second String Quartet	<i>Albert Huybrechts</i>

The opening piece, in compressed sonata form, was technically satisfying, but not particularly illuminating as to its composer's individuality. He is a German Czech. The Septet, by the brother of the explorer of the quarter-tone system, is cleverly, if somewhat drily, written in the polyphonic sense. The second movement in particular makes deft use of a brittle kind of counterpoint, alternating with an episode of mock gravity which accentuates the scherzando character of the whole. Where the work disappoints is in the uses to which the available timbres are put. The combination of instruments conveyed a promise in this respect that was not realised. But possibly the composer would regard the play of timbres as a concession to a more vulgar taste. These Central European composers are nowadays so austere. Mlle. Tailleferre's songs, of which the programme announced three, but Mlle. Suzanne Peignot sang five (presumably because the selected three were all lively and required others for contrast), were charming settings of old poems. Those calling for rapid diction made one think of Ravel's 'Nicolette,' though the resemblance is really limited to that. They were nicely sung, and welcomed by all. Ray Robertson and Ethel Bartlett thereupon 'took the floor,' and the audience as well, with Arnold Bax's Sonata for two pianofortes, which they played beautifully. The work scarcely calls for description here, but its reception was not without interest. The general body of the audience was very warmly appreciative, but the small group of 'advanced' men from Central Europe have evidently progressed so far away from romanticism that, from their distance, they have a difficulty in discerning the immense difference there is between this spontaneous outpouring of the poetic spirit and the routine romanticism of such a work as, let us say, that of Jongen heard the day before. To them it is all romanticism and therefore beyond reach of their present sympathies. It is significant that an hour after the concert one of them asked me when the 'modern' music was going to begin. This curious—and, I am convinced, transient—frame of mind is tending to a kind of phariseism among them. They are unconsciously thanking their gods they are not as the rest of the musical world, which obstinately delights in things they fondly believe they have outgrown. Jolly is the best word to apply to Huybrechts's String Quartet. Probably they may have thought it shallow, because it was unpretentious—a common mistake nowadays.

## SEPTEMBER 3.—SECOND CHAMBER CONCERT

Quintet for flute, oboe, clarinet, horn and bassoon	... ...	K. B. Jirák
'Moralités non légendaires,' for voice, and diverse instruments	... ...	Fernand Quinet
Trio for flute, violin, and 'cello	Albert Roussel	
Quintet for alto-saxophone and strings	... ...	Karl Stimmer
Serenade for clarinet, bassoon, trumpet, violin, and 'cello	Alfredo Casella	

Apart from the immorality—in an etymological sense, of course—of giving it at eleven o'clock in the morning, this was a delightful concert. Jirák's Quintet is a musicianly work, admirably constructed, containing some clever polyphony, and making an effective, though not altogether novel use of the available sonorities. The Allegro scherzando which concludes it is a brisk and sparkling fugato interrupted by a lyrical episode, the whole leaving an impression of clear and confident writing. The words of the songs which followed belong to that brilliant French nonsense which is so different from ours that elderly—and other—compatriots of Edward Lear and Lewis Carroll feel justified in describing it as 'puerile.' The setting with chamber orchestra struck me as scarcely sufficiently joyous and irresponsible. If the occasional earnestness was intended to be taken ironically it failed of its purpose, but some of the brisker numbers were quite exhilarating. Roussel's Trio is a delightful work. It has, to the fullest extent, that elegance and aristocratic feeling which have rarely, if ever, come to us from Central Europe since Mozart passed away, taking them with him. Here is a composition which I unhesitatingly recommend our players to take up. Few music-lovers are impervious to that kind of excellence. Stimmer's Quintet was a little out of place in a modern programme because of its pronouncedly homophonic character in an era which is as pronouncedly contrapuntal. Otherwise it is well written, but somehow the saxophone fails to win our affections. Casella's Serenade blends its virtuosity with the neo-classicism of the day, occasionally in an almost provocative way, but if there is malice, as possibly there may be, I prefer to remain obtuse and enjoy the work objectively as music. The Serenade proved a distinct success. It is in six movements, four of them bright with a truly Italian gaiety, the other two more lyrical. The Gavotte is for the three wind instruments alone, the Cavatina for the two strings, each being so deftly treated that where the entire combination is not available either of them would be welcome as a separate piece. The Finale is a vivacious Tarantella.

Of the players, apart from those I have mentioned, a tribute is due to the Zika Quartet and the Wind Instrument Society from Prague, who performed the Haba and Jirák works; and to the Pro Arte Quartet and their companions from Brussels, who undertook the others. The standard was, as usual at these Festivals, the highest.

## SEPTEMBER 4.—FIRST ORCHESTRAL CONCERT

Music for Orchestra, No. 1, Op. 35

Sinfonietta	... ...	Volkmar Andréæ
Viola Concerto	... ...	William Walton
Sinfonia Italiana	... ...	Antonio Veretti

Rondo Burlesque	... ...	Florent Schmitt
Poème de l'Espace	... ...	Marcel Po

Andréæ's work never falls below a well-established level. He began and ended effectively in good rhythmic style. Between whiles some strange things happened, notably some sounds from wood-wind which reminded one of a famous episode in Strauss's 'Don Quixote.' Their purpose was very clear. But otherwise the work stands upon its feet. Wagenaar has been three years an American citizen—quite a long time for an American composer. His Sinfonietta is clear, bright music with an undercurrent of disillusion to it. It was one of the things one would like to hear again. Veretti's Sinfonia has the Italian theatrical instinct very fully developed—more than any personal element. It has some qualities but the worst of all musical faults: it is pretentious. Schmitt's Rondo is good music, but, like so much of his work, it carries too much weight. The score is so burdened that none of the players seem to have a moment's respite. Yet the substance is attractive. For sheer bombast command me the last composer on the list, who is also the author of a symphonic poem entitled 'Charlot' (Charlie Chaplin.) His purpose here was to glorify an Atlantic flight from New York to Europe. It began like a ride of Robot Valkyries, not unimpressively as to rhythm and sonority, but already one suspected that they masked a void. Towards the end one's worst fears were realised in a chord so incredibly banal that listeners looked at one another with amazement that such things were still written.

## SEPTEMBER 6.—SECOND ORCHESTRAL CONCERT

Præludium	... ...	Ernst Pepping
'Start,' Symphonic Allegro	Pavel Borkové	
Chant Funèbre	... ...	Jean Rivier
'Temptation,' Gaelic Pipe March		Henry Gibson
Violin Concerto	... ...	J. M. Hauer
Suite, Op. 20	... ...	Karol Rathaus
Fantaisie, Op. 26	... ...	Marcel Mihalovici
'Steel Foundry'	... ...	Alexandre Mossolov

These works seemed to start off in pairs. The first two suffered from very analogous defects which may be summed up in the comment, 'Much ado,' in addition to which Borkové's counterpoint was too elaborate to be readily apprehended. It seemed to be one of those works which read much better than they sound. The score should have been sent to the critic who prefers reading by the fireside to listening. The second brace consisted of descriptive pieces. Probably Rivier would be offended at having so solemn a piece linked with one which is comparatively slight and none too serious, but grave and gay are complementary terms, and in this case the gay piece was emphatically the better of the two. It is treated as an advance and retreat of the 'patrol' type, is well scored, and might almost pass for Bolero's little brother, which is no mean compliment. Then followed J. M. Hauer's Violin Concerto, with Hugo Gottesmann as soloist. Hauer, like Schönberg, is the protagonist of a theory, but unlike him he has no disciples. I have met many who have studied his thesis, and profess to see practical possibilities in it, but none who consider those possibilities to have been so far realised as to be worth emulating. The seventh Suite, with its curiously flavoured

sonorities, rather believes in them. They dashed those ideas and designs and seem to lead to an effect, but it is apparently all confusion. Mossolov's anything as idea, of course, Prokofiev's effect without shorter time. We have the repeated motifs of lyrical man, the ironits philosophy. The mesmeric higher musical idea as a conclusion it deserves the success. Apart from their own Quinet, Se Liege Orch in having which we acquitted though it were engaged. Our Belgian music for 'Maitrise' took part included Phamoy, and Josquin d' of this very difficult to my eyes. De Monte scholarly programming Liege, the Brussels, music to Paul For The Liège born in the library Mov Library, at Liège had no more exp

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nitories, raised hopes. A titillated palate readily believes in the meal to come. But the Concerto well-established those hopes to the ground. Its permutations and combinations of simple note-patterns seem to lead nowhere, and eventually they produce an irritating sameness. Hauer is the one innovator whose position remains enigmatic. All others are classified, and their contributions to the vernacular more or less correctly assessed. Karol Rathaus's Suite is a thoroughly proficient presentation of ideas which themselves do not rise much above the commonplace. The building-up of the design and the orchestration show the composer to be an exceptionally fine craftsman, but apparently all is grist that comes to his mill. Mihalović's *Fantaisie* is very turbulent, and not without effect, but as so often happens the turgid scoring, intended to be impressive, ended by leaving one confused. The pretentious programme-note to Mossolov's 'Steel Foundry' did not prepare one for anything as impressive as it turned out to be. The idea, of course, is not entirely new. We had something very much like it in the second part of Prokofiev's 'Le Pas d'Acier,' but Mossolov gets his effect without the help of the stage, and within a shorter time. In fact, it is there from the first bar. We have the benumbing mesmerism of uniformly repeated mechanical sounds, combined with a kind of lyrical theme, the song of steel, or possibly of man, the ironmaster. I am not claiming that either its philosophy or its symbolism carries us very far. The mesmerism of sheer sound does not belong to the higher spheres of music. But it is an essentially musical idea carried out with convincing skill, and as a concluding piece to an orchestral programme it deserves to become popular. In short, it was one of the successes of the Festival.

Apart from the many composers who directed their own works, the conductors were Casella, Quintet, Scherchen, Jirášek, and Golschmann. The Liège Orchestra was put through a severe ordeal in having to rehearse so many new works, some of which were in idioms quite new to it, and it acquitted itself on the whole remarkably well, though it was quite easy to see when its sympathies were engaged, and when not.

#### SUPPLEMENTARY CONCERTS, ETC.

Our Belgian friends provided much additional music for our delectation. The archiepiscopal 'Maitrise' came from St. Rombaut, Malines, to take part in a service at the Cathedral which included Philippe de Monte's Mass, 'Reviens vers moy,' and Motets by Roland de Lassus and Josquin des Prez. Unfortunately for us the news of this visit attracted such a crowd that it became very difficult to gain access to the Cathedral, and to my regret I was one of those left outside. De Monte has lately been the subject of much scholarly research. There were also two choral programmes, one by the 'A Cappella' Society of Liège, the other by the Schola Cantorum of Brussels, at which there was some interesting old music to be heard, and one new piece, a setting of Paul Fort's ballad 'La Vieille,' by Paul E. Sanders. The Liégeois programme was devoted to composers born in the district, commencing with a 13th-century Motet from a manuscript, now in the Turin Library, hailing from the Abbaye de Saint-Jacques at Liège. The Society, recruited from amateurs, had no pretension to challenge comparison with more expert choristers, but gave quite a creditable

performance. The Brussels choir, whose selection included a jolly 'Bacchic Song' about beer, by Ludovicus Episcopus, a madrigal by Gesualdo, and Thomas Tomkins's 'Fusca, in thy starry eyes,' was more proficient, but the effect was marred by the very prominent 'wobble' of the leading soprano.

There was also an evening at the Théâtre du Gymnase, at which the chief attraction was a charming one-Act opera, 'Les Faux Mendians,' by A. F. Gresnick (1752-99), a Liégeois composer who visited London in 1784 and had this work performed there, as well as at the Théâtre Louvois, Paris, where most of his operas were staged. It was followed by a short ballet based on dances from four of Grétry's operas. It was pleasant to hear this old-world music, though it must be confessed that the stage presentation was not above reproach.

The outstanding event was a visit to Aachen (Aix-la-Chapelle), in response to an invitation from the Intendant of the Municipal Theatre, to attend a special performance of Alban Berg's opera 'Wozzeck,' which caused such a commotion less than ten years ago, but has gained acceptance in the current German répertoire. When recently the Königsberg Opera desired to perform it, Berg was induced to re-score it for a smaller orchestra, and that is the version we heard. It is in fifteen scenes, which are treated as movements of a suite. The performance made a deep impression, and took somewhat by surprise those who regarded Schönberg as a doctrinaire exploiting a personal theory, for Berg is, very evidently, a composer with a practical instinct for dramatic effect, and he satisfies that instinct without departing from his master's precepts. He is the outstanding figure of the Schönberg group, and in 'Wozzeck' he has produced a stage-work of absorbing interest. The staging and general presentation were excellent. It was impossible to avoid feeling envious on discovering that such advanced work was feasible in a relatively small German town, whilst in London the most recent operatic novelty has been 'Martha.'

On the homeward journey we were invited to break our journey at Brussels for a 'Pro-Arte' concert and a performance at La Monnaie. After participating in the Liège concerts, the Pro-Arte Quartet, assisted by Lionel Tertis and the Belgian pianist, Paul Collaer, offered us the following programme :

String Quintet (two violas)	... Martinu
First Act of Ballet, 'Relâche,' arr. for pianoforte	... Satie
Fourth String Quartet	... Bartók
'La Création du Monde' (quintet, pianoforte and strings)	... Milhaud

Martinu's Quintet is a Coolidge work, and easily outshone most of the chamber music we had heard at Liège. It is to be hoped that London will not have long to wait for a performance. Martinu is one of the most promising young Czech composers, and will reward attention. 'Relâche,' the name of Satie's last Ballet, is the word posted outside French theatres when they are closed. When the Ballet was performed it is said that many people were misled, and went home. I cannot speak of the dancing, but so far as the music is concerned they did not miss much. The performance of the Bartók was beyond praise. The muted *prestissimo*, all whispers and sighs, was so magnificently played that the audience insisted on having it repeated, and the *pizzicato* movement displayed the best

kind of virtuosity. One rarely hears a modern work so perfectly rendered. The Milhaud work is an adaptation of a ballet. Being mostly lyrical, and moving at a moderate pace, it suffered a little from proximity to more exciting music. This version, which is dedicated to Collaer and the Pro-Arte, is quite acceptable, but why have recourse to arrangements when there is so much original chamber music awaiting performance?

That evening we were guests at La Monnaie for a performance of Grétry's opera-ballet, 'Céphale et Procris,' first produced at the Paris Opéra in 1775, and typical of the more spectacular type of production then in vogue. It gave us a rare glimpse of a fascinating period of operatic history. With all Grétry's incontestable charm the succession of arias tended to become a little tedious before the end was reached, but the dances retain their daintiness, and despite some rather tame choreography, it was the ballet that did most to make one consider the evening well spent.

Oxford is to house next year's Festival, though it will open and close with two orchestral concerts in London. The date is provisionally fixed as the last week in July.

The new International jury, elected to choose the works for performance at the 1931 Festival, consists of Alban Berg, Alfredo Casella, G. Fitelberg, Arthur Honegger, and K. B. Jirák—an Austrian, an Italian, a Pole, a French-Swiss, and a Czech, with an Englishman, Dr. Adrian Boult, as general adviser.

## New Music

### ORGAN MUSIC

Guy Weitz is so well known as an outstanding player of Franck that it is not surprising to find the influence of César prominent in the two organ pieces of his own just issued by Novello. The 'Christmas Rhapsody on an Old Walloon Carol' deals freely and Frankly with a tune so good that most hearers will wish it had received at least one more statement in full. A delightful presentation of it is that on p. 7, the top part in broken chords, the alternate notes of the melody being given to Swell and Choir *pp*—an effect possible to no other medium than the organ, and one that calls not only for neat playing and nice balance, but also for prompt speech on the part of both manuals. (There are organs whose Swell is just a trifle slower than the Choir—a fatal defect for such passages as this, and a somewhat similar one in Saint-Saëns's D flat Rhapsody.) Mr. Weitz has here provided a picturesque item for Christmas use. His other piece, 'In Paradisum,' is by no means of the 'chorus of angels' type that some folk might expect from its title, but a sombre piece based on a powerful figure in which a group of semiquavers plays a prominent part. Contrast is provided by a fragment of plainsong, and a quiet hymnlike passage. 'In Paradisum' would serve well for funerary purposes. Both pieces are of moderate difficulty.

C. H. Kitson's 'Suite in the Ancient Style' consists of an Allemand, Saraband, Courante, and Gigue. The writing is agreeable, and the Allemand and Courante would provide capital practice in trio playing (Year Book Press).

Durand's send a couple of unusual works. Elsa Barraine's second Prelude and Fugue has a

programmatic basis—Psalm cxvi.—and the fugue subject is a Hebrew chant. The work is long (eighteen pages) and the writing complex and often very dissonant, but the composer's ability is undoubted. It is a pity she has not managed to express herself with more directness, and in a way less exacting to the performer.

A complete contrast is provided by Albert Roussel's Prelude and Fughetta, which is less than half the length of the Barraine piece, and only moderately difficult for players who are not bothered by some unexpected twists of harmony. The two movements have a thematic connection. The Fughetta subject showing a rhythmic likeness to the opening theme of the Prelude. The construction of the Fughetta is loose, even for a fughetta, the result being a pleasantly unpredictable effect. This work grows on one; I find it more and more engaging every time I play it.

Marcel Dupré's second Symphony (Maurice Senart, Paris) is relentlessly difficult and dissonant. Its first movement contains an overdose of the two-manual chopstick effect alluded to above. The Intermezzo has a striking main theme, but its treatment becomes too sour for the taste of most of us. The Finale is a Toccata—a typically French choice for a finale, but unusual in manner and mood, with a subject vague in tonality wavering as it does between major and minor under the bare fifth of the repeated chord played high on the manual, *fff*. There is much in the Symphony, especially in the Toccata, that would be thrilling in effect, but on mere reviewing acquaintance it strikes me as lacking contrast. The dissonance is too continuous; and the tension to player and listener is hardly ever relieved. On the whole, I look back with regret to Dupré's early set of Versets, and wish he would consider the needs of average good players and organs, as well as those of the 'super' type.

Alfred Hottinger's set of variations on 'See the conquering hero comes' contains much that is conventional, but it all 'comes off' (except the platitudinous ending, perhaps), and yields a lot of effect and enjoyment in return for reasonable demands on the player. Among other very good features there is an effective canonic treatment of the tune. The title, by the way, tells us that the theme is Handel's 'Tochter Zion, freu dich!' But we English know better! (Leuckart.)

From the Oxford University Press come two well-written pieces by A. M. Goodhart—an Adagio espressivo (in memory of A. H. Mann) and an Introduction and Fugue on 'Æterna Christi munera.' The Adagio introduces a couple of phrases from Mann's Church music, and Darwell's tune to 'Ye holy angels bright,' a hymn sung at Mann's funeral. Only the references to the hymn tune will be apparent to most listeners, of course. The Introduction and Fugue follow familiar lines, the opening phrase of the plainsong being introduced after the exposition of the fugue, and thereafter playing an increasingly important part. The fugal material lacks originality, but the writing is fluent and the result would be effective.

Several new numbers in the Peters edition have been received. It is pleasant to meet a set of chorale preludes by a member of the Mendelssohn family—Arnold Mendelssohn, a son of one of Felix's cousins. The set begins with a couple of

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Partitas, and the other numbers are also in traditional form, with well-written canons and effective use of 4-ft. pedal for melodic purposes. The sobriety and sincerity of these preludes will give pleasure to players who still feel they have room for a few more examples of a form in which it is almost impossible to say anything fresh.

Friedrich Klose's Prelude and Double Fugue was first published in 1907, and so calls for little more than mention. It is long (over thirty pages) and extremely difficult, with a good deal of Wagnerian influence and some touches of Reger. For the final statement of the chorale on which the prelude is founded four trumpets and four trombones are called for, though they are not absolutely necessary. There is an abundance of fine stuff in this work, but not many players will be able or willing to spend the necessary time over it.

Two volumes of collected works by Enrico Bossi are of interest and value. Vol. I contains twelve pieces, vol. 2 ten, mostly unfamiliar in England, and ranging from long and difficult to short lyrical examples. The technical demand as a whole is moderate. Bossi is by far the best of the modern Italian organ writers—in fact, among the best of all the moderns—combining a natural vein of tunefulness with skill in writing. His works deserve a far more frequent performance than they receive.

A useful book for intending candidates for the R.C.O. and R.C.M. organ diplomas is a set of tests used for the A.R.C.M. examinations during recent years, written by a number of examiners. The collection comprises score-reading (with C clefs), sight-playing and transposition tests, themes for improvisation, melodies and basses for harmonization, &c.

For harmoniumists and organ players with modest technique there is a useful collection of 'Twelve Short Introductory Voluntaries' by various composers, the music being printed on two staves (Novello). The composers represented are Battison Haynes, Rimbault, Sterndale Bennett, Macfarren, &c.

Healey Willan's fine Introduction, Passacaglia, and Fugue, formerly published by Winthrop Rogers, is now issued by the Oxford University Press.

Leduc has just issued, under one cover, three short pieces from d'Indy's 'Tableaux de Voyage,' transcribed by Th. Doney—'Lac Vert,' 'Le Glas,' and 'Beuron.' I like especially the placid tunefulness of the first, and the mournful insistence of the second, but all three are typical, though slight, examples of d'Indy. They are not difficult, and can be played on a small organ. From the same publisher comes a strange set of 'Six Petits Préludes à deux parties,' by Georges Migot. Though described on the cover as being 'pour orgue,' the first page tells us that they are transcribed by Léonce de Saint Martin. The source is not stated—a too frequent omission in transcribed works. These Preludes give one an impression of having been written for two clarinets. They are in the treble clef throughout, with frequent crossings of the two parts, great freedom of time and rhythm, and a generally rhapsodic improvisatory air. I have an impression that they lose a good deal by transcription. However, here they are, for any organist who wishes to sample a much-discussed composer.

Leuckart sends Book 3 of 'Orgelklänge,' edited by Wilhelm Trenkner. It contains forty pieces, mostly on the short side. A few well-known sources are drawn on. There are some of Brahms's Chorale Preludes, his Fugue in A flat minor, a Rheinberger Canzonetta, and Reger's 'Ave Maria'; but most of the composers' names are unfamiliar—Conze, Bunk, Goller, Kaun, Landmann, Ramin, Stein, and a dozen or so more. The bag is a mixed one as to quality, some dry *kappellmeister* exercises being mixed with some free modern examples. It is significant that the newer German organ writers seem to be influenced chiefly by Reger.

H. G.

#### PIANOFORTE

'The Bird in Fennel's Wood' sang its song upon F sharp, and was overheard by W. McNaught, who wrote an attractive tone-poem upon this subject. It is a study in the management of pedals, and a very fanciful and skilful piece of work. The technical difficulties are moderate, but a good deal of musicianship, command of colour, and skill in pedalling are required by those who would get the best out of it. The form is that of the simple rondo, and very fresh it sounds in Mr. McNaught's hands; fresh, too, is the harmonic treatment of the pedals, but not far-fetched; and the piece as a whole may be warmly commended to executants and to teachers. It is indeed a valuable teaching or competition piece for fairly advanced classes. Joseph Williams is the publisher.

'A Last Sheaf' is a set of four pieces by William Baines, edited by Frederick Dawson and published by Elkin. It would be short-sighted to pretend that all these pieces are equally good. Here and there are signs of immaturity and influences such as are inevitable. At their best they show a command of pianoforte effect, a sense of balance, and an originality of outlook that almost justify the high hopes that were entertained for this composer.

Another set of pieces is John Unett's 'Colours' (Murdoch). Yellow, green, and blue are the colours chosen, and even one who does not normally associate music with colour, except in the general way in which all musicians do so, can see the direction of the composer's aim. Green is light, fresh, and thin; blue, heavier and richer; yellow is less successful with me—it might be anything, but I don't pretend to be very sensitive to this sort of thing. The colour attempt is the main interest of these pieces, which have no strong thematic interest, and, though short, are lacking in directness. Elkin publishes a rather ordinary little reverie, 'Blue Sky,' by Chastey Hector.

T. A.

#### SONGS

It is always interesting to review songs by M. van Someren-Godfrey because of this composer's obvious thoughtfulness and musicianship. Even when the songs are not completely successful there is generally some touch of individuality, some uncommon idea, that holds one's attention. So it is with 'Why so pale and wan?' The approach to the words is not commonplace; there is a real attempt to get the spirit of the poem; and even if it is not fully successful it commands respect. 'Spring Peace,' which is a less difficult atmosphere, is a better realised idea, and the song is a good one.

It would make an excellent test-piece for contraltos or baritones, and is of moderate difficulty, though it calls for skilful management of the voice. Two 'Hebridean Songs' by Bantock, 'Waking Song' and 'Land of Promise,' are hardly up to the composer's best level, although they have, both of them, excellent moments. 'Waking Song' is, as a whole, the better of the two. Cyril Scott's 'Mermaid's Song' has atmosphere and a really fine finish. One particular harmonic mannerism is overdone in this song, as in other recently issued works of this composer's. Up to a certain point it is piquant; after that it is irritating. What seems to me an outstanding song is Hubert Brown's setting of Ben Jonson's 'Hymn on the Nativity.' It has breadth and dignity of phrase; it has growth and flow; one or two phrases, in the last stanza especially, are perhaps rather stiffly set, but apart from this, the words are well managed. Competition music selectors have been good enough to express their indebtedness to this column, and one can safely recommend to their notice this song of Hubert Brown's. It is published by Elkin, as are all the above-mentioned songs, and is obtainable in two keys.

Another very attractive work, simple but noticeably well handled, is Alec Rowley's 'My mother hath a garden' (Novello). Care must be taken to avoid sentimentality or preciousity, which might easily creep in in performance, but need not do so. 'Père Eternel,' by Jacques de la Preste, is published by Alphonse Leduc, and is an interesting song. The vocal line has freedom, and admirably catches the phrasing of the words; the chordal accompaniment, which might have been so dull, is well developed, and the interest of the song grows to the end. The work has character and a sense of style. The same composer's 'Ave Maria' is similar, but different; whereas the other song just avoided the commonplace in its use of simple means, this song falls into it. It is strange how often these words tempt good composers into banality or feebleness. Both these songs have French words only. It is interesting, by the way, to note that three good songs this month are definitely 'sacred.'

A setting by Arthur Hatchard of 'Onaway, awake,' has fluency, but not uniformity of style or steady growth. It lacks unity, and the general effect suffers thereby. It is obtainable from the composer, 189, Anerley Road, S.E.20.

T. A.

## Gramophone Notes

By 'Discus'

H.M.V.

Before I had heard the records of the orchestral arrangement of Schumann's 'Carnival,' a letter reached me from an indignant gramophonist objecting to the transcription on principle, and asking me to damn it on the same grounds. But I can't and don't, because the day is long past when a transcription is objectionable *qua* transcription. There are so many entirely admirable examples of the process that our method of judgment is the homely one that we apply to the pudding. I do not like the 'Carnival' in orchestral dress for the simple reason that I think it sounds better as pianoforte music. It is intimate and

highly personal stuff, for one thing; and (even more important) its idiom is so right for the keyboard that it is bound to be a good deal less right for any other medium. Over and over again, in listening to these records, I have noticed some little Schumannnesque touch that was captivating on the pianoforte going for nothing on the orchestra. Only the 'March against the Philistines' gains from the extra power and swagger—but not entirely: the long shots in cross-rhythm that are so full of elation on the pianoforte (partly because of their adventurousness) are tame in the transcription, where they become merely a series of notes a long way apart. Having mentioned power I must add that there is far more of it than the more delicately conceived pieces can stand. However, such objections will count for nothing against the fact that the records provide Russian Ballet enthusiasts with a reminder of the dear dead days beyond recall. The players are the London Symphony Orchestra, conducted by Sir Landon Ronald (D1840-42).

Mark Hambourg's left hand is fatal to both clarity and poetry in the louder parts of Schumann's Novelle in F and Chopin's Nocturne in F minor (C1921).

One of the best bits of recorded fiddling is Erica Morini's playing of the Tchaikovsky-Kreisler Humoresque and Hubay's 'Zephyr.' The latter is really astonishing in the ease and certainty of its excursions into giddy altitudes (DA1104).

Here are two good song records—Derek Oldham in Grieg's 'I love thee' and Rachmaninov's 'In the silent night' (B3488), and Stuart Robertson in Storace's 'The Pretty Creature' and Parry's 'The Laird o' Cockpen' (B3477). I still feel that Mr. Robertson will do better with a less hammering method; there are some capital comedy touches in both songs, though in the Parry we have sometimes mere power when we want pawkiness.

## COLUMBIA

A good mark should go to this company for its bravery in recording Weingartner's orchestral version of the 'Hammerklavier' Sonata, played by the Royal Philharmonic Orchestra under Mengelberg (LX43-47). It is often said that this sonata is beyond the scope of the pianoforte and of one pair of hands, hence there is some justification for an orchestral arrangement. In listening to this transcription, however, I can't help wishing that an Elgar or a Strauss had done the job; Weingartner is too respectful to the original. There is much that is purely a matter for the pianoforte, and I feel that Weingartner has transferred it too literally in some instances where a slight modification would have improved the effect. I could give examples if space permitted of the necessary music-type quotations. Transcribers as a body are too timid; what we ask for, and seldom get, is something analogous to literary translation, in which the spirit of the original is exhibited via the new medium. Having lodged my little grouse, let me add that I found the listening to these records, pianoforte copy in hand, a very interesting and instructive experience. The first movement is less big and exciting than I expected it to be, owing to Weingartner's reticence in the use of brass: I wanted a lot more power in those big chords. Even on the pianoforte they

(even fine. On the orchestra they should be a hundred per cent. finer, but they aren't. The slow movement hangs a bit; it is too long in the original, and far more varied scoring is needed to make its length justifiable. The Scherzo comes off far better—we could, in fact, do with a good deal more of it. The Fugue has some splendid moments, and on the whole the transcription finds its fullest justification here. Of course, like Beethoven's fugues in general, it is too long. At the stage in his career Beethoven knew as much about Bach so far as spinning a fugal texture was concerned; but he hadn't yet learned the invaluable bit of knowledge that Bach acquired early, when to tie the knot and wind up. Finally, a consideration of the original and the transcription convinces me that the right instrument for this immense sonata is the player-piano. I have found few things more exciting than the Fugue as turned out by a good player-piano.

The recording of the sixth Brandenburg Concerto makes us wonder why these popular works have not long ago been made available for the gramophone. (What has become of the complete set made and prospectus-ed by Brunswick a year or so ago?) No. 6 seems a doubtful choice for a start, owing to the absence of violins from the string orchestra; one would expect the peculiar tone-colour that is one of the charms of the work to make for dullness in recording. But, curiously, the characteristic viola tone is missing, and the top part sounds as if it were played by violins, the result being a brightness that is absent from first-hand performances. (I suppose we may assume that no violins have been added for recording purposes?) Anyway, this is an excellent set of records, as a whole. (It may be worth while to explain to gramophonists who don't know the work that the somewhat confused effect at the start of the first movement is not due to a bad ensemble; the orchestra is divided, and one half enters imitatively close on the heels of the other. Evidently the clear realisation of this effect is less easy in the recording room than in the concert hall. Sir Henry Wood conducts this performance LX41-42).

Here is the latest orchestral 'winner'—Ravel's Bolero,' played by the Concertgebouw Orchestra under Mengelberg. It is a fine example of recording, but if one had to choose a work to exemplify the need of a quarter-of-an-hour record the Bolero would be it. The whole point of the piece (not much of a point, really) is the continuous crescendo, and every time you start a fresh side (there are four) you upset the scheme. If you don't mind that (and probably many gramophonists won't), and if you think so protracted a 'stunt' worth sitting through (it takes about thirteen minutes), you will be delighted with these records (LX48-49).

One of the finest of band records is that of the Grenadier Guards Band in the 'March of the Knights of the Holy Grail,' from 'Parsifal' (DX75).

Sir Dan Godfrey and the Bournemouth Municipal Orchestra add to our stock of favourite old operatic overtures the 'Crown Diamonds' of Auber, a performance both sprightly and hearty (DX77).

Norman Allin and Hubert Eisdell sing with gusto (and perhaps with at least the tip of the

tongue in the cheek) the absurd 'Excelsior' of Balfe and the feeble 'Battle Eve' of Bonheur. They show what can be done with poor material by fine voices and the ability to 'put it across' (DX79).

The Hon. W. Brownlow has a pleasant sympathetic voice, but his singing of Quilter's 'Now sleeps the crimson petal' and 'Weep you no more' is lifeless so far as rhythm is concerned. In the former song, especially, time seems to stand still. We can't take Mr. Brownlow seriously, despite his nice voice and obvious feeling, until he realises that he must get a move on even in the slowest and most wistful of songs (DB179).

#### DECCA

No. 2 of 'Glimpses of the Great Operas' more than realises the expectations raised by No. 1, the recording being better. It consists of the Finale of Act 3 of 'Aida,' sung by May Blyth, Henry Wendon, and Richard Watson. All three do capitally; it is a pleasure to hear such pure, clean soprano singing as Miss Blyth's. This is an outstanding 3s. 6d. worth (K533).

The 'Tannhäuser' March and Introduction to Act 3 of 'Lohengrin' are played with brilliance by the Hastings Municipal Orchestra, conducted by Basil Cameron (K530).

Another rousing record is the Military Band's playing of Winter's 'Martial Moments,' a medley of famous regimental marches (F1863).

Hymn-singing records are usually but so-so; here is a really good one of 'Lead, kindly Light' (Dykes) and 'The day Thou gavest' (to Schofield's sacred waltz) by the choir and string orchestra of St. Martin-in-the-Fields, conducted by Arnold Goldsbrough. This choir is so good that in future records of the kind they might with advantage be heard in a few more unaccompanied verses. The Rev. Pat McCormack adds some collects, so the record provides the basis of a simple evening devotion (K532).

Horace Stevens sings finely in 'It is enough' and 'Lord God of Abraham.' In the former the 'cello obbligato should have been made a little more prominent (K531).

There are two other good vocal records: Richard Watson in a couple of the 'Freebooter Songs' of William Wallace—one being 'Son of mine,' far better sung than usual—(F1864); and 'O no, John,' and 'The Keys of Canterbury,' capitally given by Steuart Wilson (F1835).

#### NATIONAL GRAMOPHONIC SOCIETY

The Society opens the autumn season with an unusually fine batch.

Hugo Wolf's Italian Serenade is so attractive an example of chamber music that one is surprised to find what is presumably its first recording left to a non-commercial body. Think of some of the dull works recorded again and again by the 'big business' concerns, while this delightful, sparkling work has been waiting! The players here are the International String Quartet, as good a team as can be desired. Such a record as this should give the N.G.S. the leg-up it needs and deserves (150).

Bach's F minor Pianoforte Concerto is perhaps the least good of his works in this form, but even so, it is better than some other composers' best. The naive echo effects of the first and last movements are always a pleasure; and one never tires

of the charming tune of the slow movement, although the best of pianofortes is too brittle a medium for it. Ethel Bartlett is the admirable pianist; her tone records unusually well. I should have liked a rather more opulent string tone from the orchestra. The force strikes me as being a little too small—right for use with the keyboard instrument of Bach's day, but not for the modern grand. On the fourth side of the two records is Rummel's transcription of one of Bach's numerous chorale preludes on 'Blessed Jesus, here we stand.' This is beautifully played; of course we miss the colour and sustained effect of an organ solo stop, but less than usual (151-152).

There are two important Bax works—the G major String Quartet and the Sonata for two pianofortes. The Quartet is chamber music of the type that ought to make converts, so full is it of capital tunes. The playing of the Marie Wilson String Quartet is not uniformly good, I feel; some of the rapid passage-work of the first violin seems a little lacking in grip and definition (153-155).

The Sonata is played by Ethel Bartlett and Rae Robertson, and could hardly be better done. An interesting point is that as a whole the texture is clearer than in some of Bax's pianoforte solos. (By the way, I never hear two-pianoforte music without wondering why composers do not call for instruments slightly contrasted in tone, so that the effect would be really that of two pianofortes rather than of one played by a miraculous pair of hands. Moreover, as things are, a hundred delightful effects of antiphony go for little; often we have repetition rather than response. I should like to hear the experiment of a duet for pianoforte and harpsichord, as the extremes of contrast; and perhaps some day we may find, say, a Blüthner in double harness with a Pleyel.) The last side of three records is given to a small and pleasing piece by Bax—also for two pianofortes—called 'Hardanger,' in the manner of Grieg but with a good deal of unmistakable Bax (156-158).

The N.G.S. deserves a salute for this excellent batch of good stuff. (But is the surface less good than usual? I have my doubts; and anyway it is risky to assert concerning such points, because the fault may be confined to an occasional disc.)

#### MORE ABOUT ORGAN RECORDING

I am obliged to Mr. A. C. D. de Brisay for a long and interesting letter in reply to my September note on organ recording. Mr. de Brisay takes too seriously my suggestion that 'a development of such specialisation [*i.e.*, the purchase of an E.M.G. Mark X gramophone in order to hear organ records satisfactorily] would mean that the Compleat Gramophile must find money for half-a-dozen models, one for each type of record.' I should have thought that the next paragraph, concerning special pianofortes for different composers, clearly showed that my argument was merely a *reductio ad absurdum*.

Mr. de Brisay is in entire agreement with me concerning the futility of recording in vast echoing cathedrals; but he does not admit that this fact supports my plea for a studio organ. He cites St. Thomas's, Wandsworth, as an example of a smaller church where excellent recording has been done, and he also mentions the Queen's Hall organ as being good for recording purposes. I agree

with him, especially as to the St. Thomas's Wandsworth. Nevertheless, I must remind Mr. de Brisay of his own statement (quoted in my Note) as to the ideal conditions for making organ records. After pointing out that the 'gramophone associations' of a certain record were 'in part the inevitable concomitant of a divided organ in a very resounding building,' he added: 'The secret of good organ recording ultimately, amongst other considerations, lies in having all the pipes of all the departments equidistant, or nearly so, from the microphone.' Because I believe he is right, I still plump for the studio; for I doubt if those equidistant conditions are met by any good-sized church organ. Certainly the Queen's Hall organ doesn't meet them. This being so, isn't it logical to argue that an organ specially constructed with a view to such conditions would give us the perfect balance and clarity that we want no less from organ records than from those of other kinds of music? Moreover, every large church organ contains a certain number of stops that are known to be unfavourable for recording or broadcasting purposes; and there is present also some of duplication that may be justified by results in the building itself, but which certainly does not suit the microphone. Anybody who has sat by a player during the process of recording or broadcasting knows that the registration has to be of a special type; the player is warned against using this or that stop, and so on. Often, indeed, the effects that are best for normal purposes are the worst for the microphone. Now, the specially constructed organ will contain only such stops as the scientific departments of the recording companies have proved to be satisfactory for gramophone purposes. Moreover, in churches and cathedrals we have to take the acoustic properties as we find them; in building a room or hall to-day it is possible to provide exactly the right degree of resonance for any kind of purpose, be it orchestral or chamber music, solo singing, or even speaking. (See article in the *Musical Times* of August, 1926, 'Acoustics of Church and Concert Hall,' by Dr. E. G. Richardson.) Hence, there need be no fear that an organ-recording studio would be dead and cold; if the architect profits by recent research the results will be as near perfection as those of the best concert halls. In a word, good as the Queen's Hall and a few church organs are for recording, the studio organ will be better, because it will contain all the virtues of those organs, plus some—*e.g.*, equidistance of pipes from the microphone and absence of stops known to record badly—that are possible only when a specially-constructed instrument is placed in an acoustically-perfect hall.

In regard to the Westminster Abbey record of Bach's A minor Prelude and Fugue, of which Mr. de Brisay complained concerning the 'barely audible' pedal, he now suggests that the defect was due to 'faking' by the company, the object being to ensure brilliance in the manual parts. But this is, after all, mere surmise. The fact remains that, whatever the cause, this particular record is almost bass-less (even when played on Mr. de Brisay's E.M.G. model), and so provides support for my argument.

For the benefit of readers who did not see the article in the *Gramophone* that led to this discussion, I summarise its chief argument in favour

of a studio organ : There is a very large public interested in the organ, some from a musical point in view, others (perhaps even more) for sentimental reasons, and because of the historic and traditional associations of the instrument ; as a result, there should be a good sale for organ records, to the benefit of players, builders, and composers ; this 'desirable state of things will not come about until gramophonists can feel the same confidence in organ recording that they have long felt in that for other instruments ; so far, it cannot be claimed that such confidence is justified, the reproduction too often lacking clearness, tonal faithfulness, and a well-defined pedal part ; the musical buyer of gramophone records (*i.e.*, the customer who wants to hear, say, a Bach organ Fugue as clearly as he can hear a string quartet, and for whom the fact of the record's having been made in a famous cathedral counts for little) will naturally prefer to spend his money on certainties rather than gamble on records that may or may not give him the whole of Bach's texture ; hence the killing of a promising market. This country is excelled by none in organ playing and organ building, and musicians who happen to be well-informed and keen about the instrument and its repertory should refuse to be satisfied with an average result that does injustice to both. If they are accused of being hypercritical, they have only to ask what would become of the gramophone if records of orchestral, chamber, and vocal solo music reached no higher an average level than that of organ records. The reply is indicated by the fact that the strong dissatisfaction formerly expressed concerning the reproduction of piano-forte tone has led to a marked improvement, although completely satisfactory results are not yet the rule. Finally, Mr. de Brisay's insistence on the importance of organ records being played on a particular model surely proves my case. So long as organ recording cannot be depended on to give good results on any reputable make of gramophone, there must be something radically wrong with it ; and reviewers will not be doing their duty unless they frankly condemn examples that they hold to be unsatisfactory.

### Wireless Notes

By 'AURIBUS'

Sir Hamilton Harty's rapid round of gun-fire at the B.B.C. was well applauded by his audience at Torquay, but it had a mixed reception elsewhere. It is unlikely that this disturbed either him or his views on the propriety of the B.B.C.'s action in giving public concerts. It must have been borne on him, however, that the only definite support for his views came from a body of organists who, whatever their title to respect in their own province, had little authority to express an opinion on the politics of orchestral concert-giving. One suspects that they were too carried away by loyalty to their past president to give a judicious consideration to his remarks. No doubt, too, they were attracted by the fighting spirit that showed up in them. One must admire and envy Sir Hamilton's faculty of sitting down on one side of the fence and of seeing nothing of what exists on the other side ; and one must give credit to his honesty and courage in putting aside personal connections

when it comes to the laying down of principles. Sir Hamilton's outburst against the B.B.C. occurred only a few weeks after the B.B.C. had promoted a series of concerts with the help of the Hallé Orchestra—a piece of independence for which he ought to have been honoured instead of being, as he was, pretty generally blamed. I think the B.B.C. made a mistake in choosing this as the chief point in their replies, or in making it a point at all. Sir Hamilton could not have forgotten his recent business arrangement with the B.B.C. ; he had obviously put it aside as irrelevant, and the B.B.C. should have paid a compliment to his open-mindedness and have done the same.

Sir Hamilton doubtless approves of the work done by the B.B.C. in co-operation with other musical bodies. What he disapproves of is the work it does in competition with them and with the help of a subsidy. This is the word used by Sir Hamilton to describe the money that the B.B.C. is prepared to lose in concert-giving, and it is also the word used by the B.B.C. to describe the money it pays for permission to broadcast other people's concerts ; it seems to come nearer to the mark in the first case than in the second. The ethics of this subsidy business are not easy to straighten out. The objection to subsidised concert-giving seems to be based on the principle that a musical society is cheating in proportion to its use of money that has not come in through the box-office. Is it cheating for a society to draw on its guarantors or to receive donations from a rich patron, as so many societies do, and so take an advantage over societies that have no guarantors or patrons, as so many societies haven't ? Sir Hamilton Harty would scarcely object to this practice ; but where does he draw the line ? Is it brigandage when the corporations of Manchester, Birmingham, Bournemouth, and other towns set up their own orchestras and pay for them out of the rates ? The B.B.C. is only doing the same thing on a general scale as these corporations do on a local scale, the chief difference being that it has far better facilities for doing it in an enterprising way. Musical enterprise nowadays is disastrously smothered under that wet blanket, the box-office. The B.B.C. comes out with a magnificent scheme for throwing the blanket off by making all the non-musical people in the country pay for the music of the musical ones ; and there are musical people who complain about it ! Sir Hamilton Harty is clearly biased by his position as a producer and is concerned more with the economics of his own industry than the general good of the community ; otherwise he would not utter a judgment that condemns the multiplication of musical organizations as being injurious to those that already exist. This is, of course, more than he meant his remarks to imply. But it is significant that he made no mention of the thousands of concert-goers whose opportunities for hearing the big things in music have been and are still to be so enormously opened out by the B.B.C. All that he seemed to see in the matter was one concert-agency stealing audiences from the others ; what the audiences thought about it did not concern him.

And is it certain that the audience for the forthcoming B.B.C. concerts will be obtained only at the expense of other people's audiences ? By its

broadcasting of orchestral music the B.B.C. has given a taste of it to a hundred willing listeners in and about London for every one who was already a concert-goer. Is the proportion right, or ought it to be a thousand? Or only twenty? Twenty will serve; one or two out of every twenty will want to come and hear the real thing, and already there is your Queen's Hall well stocked for the season, not out of a fixed public that previously supported the older orchestras, but out of a new public that never went to concerts before, and from which the benefit is spread all round. It may be said in answer to this that the long-standing orchestral bodies are finding it more difficult than ever to get good audiences and to make both ends meet. Since we are in the middle of the worst trade depression ever known this is not to be wondered at. But whenever anything goes wrong with music nowadays—pupils falling off, sales of printed music declining, choral societies closing down, artists finding it harder to get engagements, &c., &c.—it is the B.B.C. that gets the blame and not the obvious fact that people have no money to spend, or, if they have, that music has to take its chance against the universal attraction of cinema theatres, and cheap motoring, both of which have enormously increased their exactions on the public purse during the last few years.

Sir Hamilton Harty spoke of the degeneration in taste that is likely to set in owing to widespread acquaintance with the imperfect reproduction of orchestral and other musical sounds that is given out by most wireless sets. Some commentators, by the way, went oddly astray over this. They referred to the 'proper interpretation of the masterpieces of Mozart, Schubert, and Brahms, as given by the great conductors,' as if a change of tone-quality were a change of interpretation, and as if bad tone were less viatiating to the taste in Offenbach than in Bach. Who knows, again by the way, what kind of noises were made by Bach's own orchestras? Were they better than the noises I get in the Sunday afternoon Cantatas in my by no means expensive set? As a rule the reproduction of the wood-wind obbligati and the medium-toned string playing that reaches me in the Cantatas is so pure that as I look at the score the intervention of the radio apparatus goes out of mind altogether. It is the same in works like the 'Siegfried Idyll,' or a Beethoven slow movement, and practically the whole way through any symphony or violin concerto by Mozart. Sir Hamilton Harty must have been very unlucky to have missed the countless things that the radio can reproduce well, and his wholesale condemnation of all wireless musical sounds is simply not borne out by the experience of his fellow-musicians. And does 'counterfeit presentation' necessarily lead to a widespread degeneration of taste? If a person has not been accustomed to the sound of a symphony orchestra the broadcast reflection of it will not vitiate his taste in the matter, because he never had any. And if he has been used to hearing orchestras he will not take the broadcast version to be as good as the real thing, except on those occasions when it is. The lowering of taste will occur only among the previously musical people who learnt so little that they are still unable to perceive when a wireless transmission is bad compared to the original. This seems a minor set-off to the number of people

who are being brought into the concert halls by the prompting of a first acquaintance made over the wireless. In fact, the wireless is an advertisement for music, and it is bound to increase the market for every concert. In the face of that fact the present shortcomings of broadcast performance which are within known limits, can surely be met with patience.

When I undertook to write these Notes, the Editor no doubt expected me to do some listening now and then, and say what I thought about it. But a variety of causes have kept me away from my set for the best part of three months. The other night, however, I heard an announcer introduce a Promenade concert. It was fairly obvious that he had not looked at the programme before going to the microphone. He paused now and then to make out what he was reading, mispronounced two German words, and generally made a lame show of it. It is curious that an official who is for the moment addressing a vast body of musicians should be content to make this open confession that he is out of his depth.

Another odd thing I noticed in the *Radio Times* of September 5. The writer of notes for Midland listeners told us with some gusto that the Station Choir had prepared the 'St. Matthew' Passion in three weeks, and that 'with the members busily earning their living all day, and so much work to be done, sometimes they never looked at music they had to broadcast until an hour before the concert.' Many Midland listeners probably said they had always suspected it, for the tone of the paragraph challenges a caustic reply. It is boastful when it ought to be apologetic, and it plainly says that this happy-go-lucky state of affairs is to continue, for there is nothing in it about making better arrangements for the future. If these conditions at the Midland station have been unavoidable it would have been more judicious to keep quiet about it and send a private message to headquarters.

## Teachers' Department

### THE ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1931

BY ERNEST FOWLES

PRELIMINARY DIVISION

The three sets of exercises are suggestive in many ways. For instance, Nos. 1 and 2 are useful in accustoming the child to feel for intervals without looking at the keyboard; Nos. 3 and 4 in helping him to appreciate the principle involved in keyboard phrasing. Avoid undue shortening of the note at the end of each phrased group. Let the act of phrasing be directly mental, the separation between the last note of each group and the first of the following group being somewhat analogous to a comma in a spoken sentence. Nos. 5 and 6 must be executed with no muscular tension. The hand movement is downward, and no conscious throwing up or back of the hand is permissible.

No. 1. Allegretto in C. (Crotchet 96-104.)—The hands are almost equally involved. Make the entry of the left hand in bars 3 and 11 similar to that of the right-hand part two bars earlier in each case.

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No. 2. Stanley Wilson. 'Iago, the great Boaster.' (Crotchet 100.)—No attempt at *legato* in the ordinary sense. The effect required is produced by 'weight' touch, and this is the case in every note or chord throughout.

No. 3. Madeleine Evans. 'Once upon a time.' (Crotchet 84.)—Too difficult for the grade. Dotted notes ought to be absent. To be played wistfully or confidently according to the feeling evoked. Children who think of the music as a merry jingle recalling the stories they hear will choose the latter, and this will enable them to follow the climax in bars 13 and 14.

#### PRIMARY DIVISION.—LIST A

No. 4. Bertini. Study in F, Op. 137, No. 16. (Crotchet 76.)—Observe the form of the movement. There are three sections, and a coda. Note the extension from bar 25, and also the freshness of the return to the first section. Especially note the figuration, and take care that the semiquaver is always a fourth part of the beat and not a third, thereby reducing the movement to a compound triple effect.

No. 5. Diabelli. Allegretto in C. (Crotchet 60-66.)—Also a three-part form, but much less subtle in that respect than No. 4, for the music is made up in square groups of eight bars. Give adequate attention to all marks of expression, and observe in particular the *staccato* effects and phrase-marks.

No. 6. Cyril C. Dalmaine. 'Alice, the Merchant's Daughter.' (Minim 60.)—In three sections, the second beginning in bar 9, the third in bar 19. The return in the latter part may be passed unnoticed by young people who practise without thinking. Some long-held sounds will test time-keeping capacity. Hence, give heed to the beats in bars 2, 4, 6, 8, &c.

#### PRIMARY DIVISION.—LIST B

No. 7. Czerny. Study in G, Op. 599, No. 39. (Crotchet 112.)—Consists of a musical thought followed by another in apposition. This means that a similar atmosphere pervades the whole. At first, practise the left-hand part in chordal form. The phrase-marks in bars 1 and 2 do not require abbreviation of the sounds. A slight accent on the first of each two-note group will suffice to indicate the phrasing.

No. 8. C. Pleyel. Minuet and Trio. (Crotchet 84.)—A minuet in old-fashioned style, and therefore to be played slowly and with a touch of dignity. The Trio may be played with more freedom and with flowing phrase-waves.

No. 9. Helen Pyke. 'Song of the Kinkajou.' (Crotchet 120.)—Quite straightforward, with a well contrasted middle section in which the contrast is mainly affected by the *legato* atmosphere. Let the *staccato* figures be played lightly and piquantly, special attention being given to the raised tone before the cadence at bars 15 and 16 and its variant at the end.

#### PRIMARY DIVISION.—LIST C

No. 10. Czerny. Study in D minor, Op. 261, No. 52. (Crotchet 80-96.)—The right-hand part should follow the single left-hand note without a break, thus forming groups of four equally-spaced notes. Practise each group at first as chords. Do not allow them to be broken (as in the notation) until they are harmonically familiar to the student.

No. 11. Clementi. Second movement from Sonatina in C. (Crotchet 88.)—Apart from the need to apply the *cantabile* principle, this is highly important as a means to make clear the function of the time-dot. Bars 5 and 6 are crucial in this respect.

No. 12. Wilson Manhire. 'On the River.' (Quaver 138-144.)—To be very flowing, and played with a keen sense of the underlying rhythm. A useful introduction to the 'shorts and longs' of so-called compound time. Good tone-contrasts should be made in the middle section.

#### ELEMENTARY DIVISION.—LIST A

No. 13. Bertini. Prelude and Study in F, Op. 137, No. 12. (Dotted crotchet 80.)—The method of accompaniment adopted in the first eight bars of the Study may with advantage be continued from bar 9 onwards, the notes being broken as written, only when the harmony has become a real mental experience. (Cf. No. 10.) The zone of key-change should be clear to the player. Variations of tonality are often unheeded, in spite of attendance at aural culture classes!

No. 14. Hummel. Allegro in C. (Minim 54-56.)—Hummel was saturated with the classic idioms, and in this piece—obviously written as a keyboard study—it is interesting to observe his adaptation of Sonata form. The exposition contains the two zones pertaining to the first and second subjects, the one from bars 1 to 12, the other from 20 to 37. The development extends from 38 to 55. The recapitulation is singular in that it merely hints at the first subject (56-59), and proceeds at once to a shortened version of the second subject (60 to end). The music itself calls for great cleanliness in execution. The style is straightforward and rhythmically direct.

No. 15. Felix Swinstead. 'Holiday.' (Crotchet 104-112.)—An interesting example of simplicity of style expressed in rather subtle rhythm. The latter should be in the foreground of attention throughout. Notice the prevalence of three-bar rhythms, and the charm they contribute to the rhythmic movement. An atmosphere of simple enjoyment pervades the piece, and this is enhanced by the comparative strenuousness of the middle section.

#### ELEMENTARY DIVISION.—LIST B

No. 16. Czerny. Study in A flat, Op. 139, No. 51. (Crotchet 80.)—The *cantabile* style prevails, and to enable this to function in spite of the semiquaver groups, full advantage should be taken of the direction *moderato*. Note that two parts occur in the lower staff: (a) the figurative accompaniment, indicated by the quavers; (b) the real bass part, indicated by the downward stems.

No. 17. Haydn. Allegro in F. (Crotchet 80-92.)—An opportunity to acquire the lightness of expression and flexibility of thought so often necessary in Haydn's music. It is not necessary to over-emphasise technical details, for the atmosphere of the piece will itself explain the forms of touch and style required. Simplicity of diction and faithfulness to the spirit of the music are the indispensable conditions of success.

No. 18. Jessie Furze. 'Calm at Sea.' (Crotchet 88.)—It is a question how far an impression, such as that suggested by the title, can be a help to young people of this standard. This title points to a calm and flowing style, and admits only of such restrained climaxes as occur within actual

phrases. But the *mf* in bar 8 points to a heightened tone; and while this virtually disrupts the idea embodied within the title, it is necessary for the general effect of the music.

## ELEMENTARY DIVISION.—LIST C

No. 19. Czerny. Study in D, Op. 139, No. 42. (Crotchet 72-84.)—A useful shake study, to be practised slowly and with infinite care in respect of muscular freedom in hand and arm. Passages of this kind may be either a great stimulant or an enormous hindrance to free muscular development.

No. 20. Couperin. 'La Bourbonnaise.' (Crotchet 116.)—The selection is clearly an error of judgment. Couperin is not for students of this standard. Moreover, Couperin, denuded of his graces, is like a rosebush without roses. Taking the music as it is here 'edited,' it is sufficient to remark that it must be played simply and naturally, and that the marks of touch may be observed as given, but without exaggeration.

No. 21. Colin Taylor. Melody. (Crotchet 60-66.)—Naturally valuable for the cultivation of *cantabile*. The four-bar rhythms exclusively used militate against musical interest. It is necessary to conceal the squareness by making the most of tone-contrasts and, if possible, by a skilful use of *rubato*.

## LOWER DIVISION.—LIST A

No. 22. Bertini. Study in E flat, Op. 29, No. 5. (Crotchet 100.)—The real virtue here lies in the short scale-passages, which should be practised singly, ending always upon an accented sound. The right-hand part of bars 1 to 4, and elsewhere, requires simple part-perception. [N.B.—I imagine that when examiners discover weakness in the actual agility, their wrath may be assuaged by an exhibition of care in passages of the kind just mentioned!]

No. 23. Mozart. Rondo from Sonata in C. (Crotchet 80.)—Requires true Mozartian distinctness and piquancy. The following are some of the points requiring special attention: (a) The semi-quavers in bars 8-11 to move exactly together, and yet for each hand to be independently alive; (b) Part-movement in the left-hand part of bars 15 and 16; (c) Phrase-marks in bars 45 and 46—virtually creating four slight accents within each bar; (d) Each *paepon primus* in bars 33, 63, and 69.

No. 24. Mendelssohn. Andante sostenuto. (Quaver 88-96.)—Observe the two 'stanzas' of the tune: No. 1 extends from bars 4 to 14, No. 2 from 14 to 39. Examine each phrase by phrase, to discover the best treatment in tone and climax. Bars 13 and 14 will be specially favoured by examiners who give heed to detail. The combination of melody and accompaniment in the same hand at bar 26 onwards will require careful study.

No. 25. Thomas F. Dunhill. 'The Postillion.' (Dotted crotchet 66-69.)—An excellent study both in *staccato* and in the smaller marks of phrasing. Some of the latter appear slightly misleading. Thus, the phrase in bar 6 should, surely, pass to the first chord of the following bar; similarly, the marks in bars 14, 17, and 18.

## LOWER DIVISION.—LIST B

No. 26. Heller. Study in D, Op. 46, No. 8. (Quaver 80.)—Combined melody and accompaniment may be adapted to the keyboard in three ways: (a) one hand to the melody, the other to

the accompaniment as in No. 21; (b) melody and accompaniment (or part thereof) in one hand as in No. 54, bar 25, &c.; (c) as in (b), but with note sounded simultaneously with a melodic sound as in the present case. The highest form of difficulty is (b); (c) is therefore a preparatory stage in the direction of (b). These facts indicate the importance of this study. It should be practised in two ways: (1) the broken chords of the accompaniment with the bass, but apart from the melody; (2) the single notes of the melody with the bass.

No. 27. Dussek. Rondo from Sonatina in E flat. (Dotted crotchet 60-66.)—May be studied as an unusually clear example of simple rondo form. Here is the analysis:

A. First Subject	...	...	bars	1-8
B. Episode	...	...	,	8-20
A. First Subject	...	...	,	20-28
C. Central Episode	...	...	,	28-44
Link Thought (an addendum to the actual form)	...	,		44-51
A. First Subject	...	...	,	52-59
B. Episode	...	...	,	59-72
A. First Subject (with repetition)	...	...	,	72-89
D. Coda	...	...	,	89 to end

No. 28. Schubert. Ecossaise in B minor. (Crotchet 112-120.)—Regularity of movement is needed for this dance tune. This must be contrived without over-stressing the beat, and without slackenings at the end of phrases. Some latitude of tone may be allowed in the numerous repetitions, and this is, in fact, indicated (cf. bars 1 and 9, 17 and 25), but there must be an avoidance of every device which may tend to rob the music of its healthy naturalness.

No. 29. William Alwyn. 'Light-Foot.' (Dotted crotchet 92-100.)—Recall my remarks on No. 18, and link them with the idea underlying this piece. This music is slight but not trivial, simple but not without interest; and the modern touch which pervades it is useful for the youth of the present day. A little keyboard complexity may occur at bars 27-30.

## LOWER DIVISION.—LIST C

No. 30. Czerny. Study in E flat, Op. 139, No. 83. (Crotchet 92-100.)—Of great value in agility. The middle section offers a fine field for cultivating healthy rotational habits.

No. 31. Bach. March in D. (Crotchet 132-144.)—The hands must be very much alive to their individual responsibilities. The sense of physical hand independence, superlatively necessary for this music, is the offspring of mental independence. An invigorating rhythm is the distinguishing feature of this delightful little piece.

No. 32. Schumann. No. 1 of 'Scenes from Childhood.' (Crotchet 60-66.)—Read my remarks upon No. 26. This falls, in the main, under (c). Only in four bars do under-sounds occur simultaneously with melody-sounds. Remember Schumann's fondness for devices suggestive of the polyphonic; in particular, watch for the entry of the melody in the bass at bar 9, &c. The pause in bar 14 does not delay the appearance of the A and D of the inner part. These two notes may be spread out in *molto rall.* fashion, or the pause may continue after the D is sounded.

No. 33. Thomas F. Dunhill. 'Into the street the Piper stept.' (Crotchet 88.)—The spirit of this piece is largely in the time-shapes, which must

## TIPS

## (C)

## 19. R.

The high effect of climatic your highest the tune can higher still

## 20. L.

If this occurs nearly unaccented (a) Let two possi

## 21. A.

When a (with or restrictions often be more faultily are p omitted.

## To exp

with no five chord dominant, second inversion position. Dominant seventh.)

Superto as above also the No. 33d). ful, but only require (if). The first is leading-note harmonics may be considerably poorer sis the passing in three-p upon to f

## 23. T.

Of the larly (No. superton sign of c who can and in ke musicians besetting

\* The key is the progre

body and be superlatively clear and exact. Following upon hand and this is the need for sharp rhythmic outlines. The with note should be kept in mind throughout, the bass sound part being merely a support for the tune played of by a merry lilting piper.

(To be continued.)

## TIPS IN FOUR-PART HARMONY

By HARRY FARJEON

(Continued from September number, p. 826)

### 19. Repetition of Highest Melody-Note.

The highest note in a tune has generally some effect of climax. To repeat this is often bad. If your highest melody-note occurs three or four times, the tune could certainly be improved. One note higher still will probably do the trick.

### 20. Leading-Note going down in Melody.

If this occurs in a melody to be harmonized, the following tips will be found useful :

(a) Leading-note descending a second is nearly always a passing-note (accented or unaccented);

(b) Leading-note descending a third indicates two positions of dominant harmony.

### 21. Another Position of the Same Chord.

When a chord is repeated in a different position (with or without change of inversion) many restrictions are relaxed. For example : there may often be overlapping, incomplete positions may be more freely used, certain doublings otherwise faulty are permissible, and dissonant notes (instead of being resolved at once) may be transferred or omitted.

### 22. The Short Vocabulary.

To express sound, Mendelssohnian harmony with no tinge of modal flavour, a vocabulary of five chords is sufficient. Tonic, dominant, sub-dominant, supertonic followed by dominant or by second inversion of tonic, and submediant in root position with third in the melody. (N.B.—Dominant and supertonic may be either triad or seventh.)

Supertonic and submediant, used otherwise than as above described, suggest the modes, as does also the median (an example will later be given : No. 33d). These harmonies can be very delightful, but on account of their different atmosphere require (if used) to be blended with perfect taste. The first inversion of the diminished triad on the leading-note is not modal, being derived from the harmonics of the dominant,\* but in four parts it may be considered a luxury, rather than luxury's poorer sister. It can often be used in place of the passing six-four or the dominant seventh, and in three-part writing it should generally be called upon to fulfil this service.

### 23. The Importance of the Supertonic Triad.

Of the five chords needed for our short vocabulary (No. 22), the most tricky to deal with is the supertonic. Good management of this triad is the sign of craftsmanship in harmonization, and he who can introduce it appropriately both in paper and in keyboard work is well on the highway to musicianship. There are, however, many pitfalls besetting this particular adventure, and it will be

well to set up here the warning notices. (The numbers in brackets refer to the sections in which these matters are more fully dealt with) :

(a) It should be in its proper phrase-position (24 and 25) ;

(b) It should only follow and precede the tonic triad in certain positions (26) ;

(c) It should not be used in the anathema position (16) ;

(d) In the minor mode it should nearly always be in its first inversion.

### 24. Position of Supertonic in the Phrase.

The accepted formula is that the supertonic is good before a cadence. (This does not apply to the plagal cadence.) But the reality underlying that formula is this : the supertonic is good if it is followed by the dominant or by a second inversion of the tonic—the condition under which it is allowed in our short vocabulary (No. 22). And, our music having had a start off, a supertonic and its follower, we shall by that time be ready for the mental rest which a cadence implies.

Surrounded, as we are, by so many rules, let us take respite for a moment in the oasis of a simile. A phrase may be likened to doing a hole in golf. You drive off from tonic to subdominant, or from dominant to tonic, or straight through a passing six-four—any sturdy, strengthy progression. The supertonic is your approach shot. Then, on the green you hole out with a simple cadence presenting no problems but those of acting to pattern and keeping enough nerve to do what is expected of you.

### 25. Dominant to Supertonic and Supertonic to Subdominant, and vice versa.

In the given order these are not among the best progressions, and so should generally be avoided. Reversed, both are good. Supertonic to dominant has been already commended. Subdominant to supertonic makes a good cadence approach, equaling in excellence two successive supertonics. Here follow various approaches, good and bad :

Good

Poor

Bad

### 26. Adjacent Positions of Tonic and Supertonic Triads.

Only the following are recommended :

(a) Both in first inversion (in either order) ;

(b) Tonic in second inversion (in either order) ;

and—

(c) Root position tonic going to first inversion supertonic ;

but with care the following may also be used, especially if third of supertonic is in the melody and is doubled :

(d) Root position tonic going to root position supertonic ; and—

(e) First inversion tonic going to root position supertonic.

### 27. Subdominant Triad to Dominant Seventh.

This effective progression can be used with various inversions. It is especially charming when root position of subdominant goes to last inversion of dominant seventh, the retained bass note forming a smooth connecting-link. In the

\* The key to 'Rounded Harmony' as opposed to 'Modal Harmony', is the progression of the dominant to tonic, with the rising leading-note.

last two of the appended examples there will be also seen the jumps of a fourth referred to in No. 14 :



#### 28. The Subdominant Note.

This note, occurring in a melody to be harmonized, or in an unfigured bass, is nearly always treated by beginners as part of subdominant or supertonic harmony. They forget that if it is properly resolved it may be the seventh of the dominant seventh. The mental attitude appears to be that, given the dominant, leading-note, or supertonic, dominant harmony is thought of and the seventh added as an extra; but when there is given the note which itself could be the seventh, the idea of using the dominant does not arise.

The middle notes of these three examples could be treated as seventh of dominant seventh. (For (c) use second inversion going to first inversion of the tonic) :



#### 29. Which to Use—Dominant Triad or Seventh?

At a half-close, use dominant triad.

If the fragment of melody to be harmonized, or unfigured bass, consists of dominant note falling a third, use dominant triad. (The seventh, taken in conjunction with this falling third, would produce that messy progression : two notes next in alphabetical order going by similar motion to an octave or unison.)

Otherwise it is merely a matter of taste.

#### 30. Which to Use—Supertonic Triad or Seventh?

If the fragment of melody to be harmonized consists of supertonic note going to tonic, or falling a third to leading note, use supertonic triad. (The seventh, taken in conjunction with the first-named melody progression, would produce that slip-shod effect : two notes next in alphabetical order going by oblique motion to an octave or unison.)

Otherwise this is also merely a matter of taste, though it must be remembered that the seventh of supertonic generally requires preparation.

These two rules (29 and 30) may be summarised thus :

If the given part (not being the seventh) goes to the note on which the seventh itself would resolve, use the triad and not the seventh.

*(To be concluded.)*

#### POINTS FROM LECTURES

Recent lectures have been concentrated upon Oxford, where a Summer Course in Music Teaching has again been held.

Dr. Adrian Boult, in his conducting hints, said that 'the more the conductor behaves like a windmill the more energy he takes from his head, which needs to have all the power and resource possible at his disposal. The more work you are doing the less you need to use the stick, and the

less you use your stick the more energy you have in reserve for tackling difficulties. The conductor should not give the impression of dominating the show ; he should only be guiding it.'

Mr. George Dodds, of Newcastle-on-Tyne, finds that there is no disease in music at the present day so catching as *rubato*, and no danger so great as lack of responsiveness to beauty of tone. The standard was low in relation to singing-tones. Singers to-day were probably more efficient from the mental and musical point of view than ever before. In the past, many of the greatest singers were spoon-fed in having their arias taught them note by note because they could not learn them themselves ; they were bad musicians but good singers. To-day our vocalists were good musicians but not very good singers.

Dr. J. B. McEwen followed Mr. Dodds, agreeing with his views on singing ; a great deal of singing is really nasty.' Dr. McEwen would not deprive musical appreciation, or say that the intellectual side should be neglected, 'but there is a growing danger that people may come to regard music as something just to be talked about or studied by the fireside with a score on their laps, forgetting that music not sounded is either stillborn or dead. I know it is considered out of date to feel emotion over music, moderns regarding it as merely a juxtaposition of sonorities, but I think that people have ceased to be thrilled with music they ought to start all over again.'

In a further lecture, Mr. George Dodds put together some admonitions or 'Don'ts for Singers'. 'Don't try to mend more than one fault at a time ; don't work for power, work for quality ; don't work your muscles hard, work your brain ; don't think of your throat, forget it ; don't use the throat muscles to get power (you will only produce throaty tone) ; don't over-use breath-pressure (that is forcing) ; don't listen when trying to place your tone (judge by feel, not by sound) ; don't try to imitate big professional singers in voice production (you will only imitate their faults) ; don't forget that the best quality of tone is secured by the minimum of breath that will produce the note, don't show your voice off when you sing a song (you will only show your ignorance).'

Mr. Dodds has had misguided listeners come and ask him to teach them to wobble like the singers on the wireless. His hints covered many topics ; one may be added here : 'Singers should remember that it is necessary always to show the top teeth, because the roof of the mouth is the sounding-board, and though it may look prettier to have a nice little fringe of lip over the top teeth, it is hopeless from the sound point of view since the sound gets stopped by the lip instead of singing out through the teeth.'

Mr. Richard Walther regards chamber music, and particularly the string quartet, as the most perfect form of music, except, perhaps, unaccompanied voices. The string quartet, while it has not quite the beauty of sound of voices, has advantages in other ways, such as extent of compass, freedom of rhythm, &c., and composers have been quick to grasp these facts, for the greatest of them have chosen the string quartet as the ideal medium for their inspiration. There were no bad string quartets ; thousands were written, but they quietly disappeared.

*(Continued on p. 920.)*



## ¶, No John

FOLK-SONG FROM SOMERSET

ARRANGED FOR S.A.T.B.

BY

ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Allegretto

On yon-der hill there stands a . . crea-ture, Who she is I do not know;

Who she is I do not know;

On yon-der hill there stands a . . crea-ture, Who she is I do not know;

Who she is I do not know;

Allegretto.  $\textcircled{1}$  = about 96

I'll go . . ask her hand in . . mar-riage, She must ans - wer Yes or No.

I'll go ask her hand in mar-riage, She must ans - wer Yes or No.

I'll go ask her hand in mar-riage, She must ans - wer Yes or No . .

I'll go ask her hand in mar-riage, She must ans - wer Yes or No . .

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*f*

O, No John, No John, No John, No! My fa - ther was a  
*mp*

O, No John, No John, No John, No! My fa - ther was a  
*mp*

O, No John, No John, No John, No! O, No John  
*pp*

O, No John, No! O, No John, No John, No!

*f* *mp*

Span - ish cap - tain, Went to sea a month a - go; First he kis-ed me, then he left me.  
*p* *No!*

Span - ish cap - tain, Went to sea a month a - go; First he kissed me, then he left me.  
*pp* *mp*

No! Oh, No John! No John, No John, No! First he kissed me, then he  
*pp* *mp*

Oh, No John, No! First he kissed me, then he  
*mp*

## O, NO JOHN

October 1, 1930.

Bid me al - ways an - swer No. O, No John, No John, No John, No!

Bid me al - ways an - swer No. O, No John, No John, No John, No! *cantabile mp*

left me, O, No John, No John, No John, No! O

left me, Bid me an - swer No. O, No John, No John, No John,

*f*

No! . . . . .

Mad - am, in your face is . . beau - ty, On your lips red ro - ses grow. *p*

No! O, No John, No John, No John, No John, No! . . . .

*pp*

No! . . . . .

O, No John, *mf*

Will you take me for your hus - band? *mp*

Will you take me for your hus - band? Mad - am, an - swer Yes or No *mf*

*mp*

*mf*

O, No John, O, No John, No John, No John, No! . . . 0

No John, No John, O, No John, No John, No John, No! . . . 0

Mad - am, an - swer Yes or No. O, No John, No John, No! 0

*mf*

O, No John, No John, No John, No! . . . . . 0

*mf*

*espress.*

Mad - am, since you are so . . . cru - el, And that you do scorn me so,

*espress.*

Mad - am, since you are so cru - el, And that you do scorn me so,

*espress.*

Mad - am, since you are so cru - el, And that you do scorn me so, . . .

*espress.*

Mad - am, since you are so cru - el, And that you do scorn me so,

*espress.*

Mad - am, since you are so cru - el, And that you do scorn me so,

*espress.*

*mf*

If I may not be your hus-band, Mad-am, will you let me go?  
 If I may not be your hus-band, Will you let me go?  
 If I may not be your hus-band, Will you let me go?  
 If I may not be your hus-band, Will you let me go?

*f*

O, No John, No John, No John, No! O  
 O, No John, No John, No John, No! O  
 O, No John, No John, No! O  
 O, No John, No John, No John, No! O

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "hark! I . . . hear the church bells ring - ing, Will you come and be my wife?". The bottom staff is for the piano, showing a harmonic progression with various chords. The vocal line continues in a repeating pattern.

The musical score continues with the same two staves. The top staff shows the vocal line: "Or, dear Mad - am, have you set - tled To live sin - gle all your life?". The bottom staff shows the piano accompaniment. This section also repeats.

## O, NO JOHN

October 1, 1930.

*f*

O, No John,

O, No John, No! . . . O, No John,

O, No John, No John, No John, No John,

O, No John, No John, No John, No!

*dim.* *p* *molto* *f* *poco rall.*

No John, No John, No! . . . O, No John, No John, No John, *NO!*

*dim.* *p* *molto* *f* *poco rall.*

No John, No John, No! . . . O, No John, No John, No John, *NO!*

*dim.* *p* *molto* *f* *poco rall.*

No! . . . No! *molto* . . . O, No John, No John, No John, *NO!*

*dim.* *p* *molto.* *f* *poco rall.*

O, No John, No! . . . O, No John, No John, No John, *NO!*

*dim.* *p* *molto.* *f* *poco rall.*

(Continued from p. 912)

Although there were no really bad quartets, for the simple reason that careless workmanship was too obvious in so small a combination, modern quartets could hardly be called chamber music. 'This,' he said, 'is partly due to the times, when few people sit at home, so that modern composers, instead of writing intimately for friends in small rooms, have a vision instead of vast halls and audiences, and write accordingly. I am afraid there are not many amateurs practising quartets, thus showing a genuine love of music. They seem to think that unless they play well they should not attempt quartets. This is sad, for, as someone said, "if a thing is worth doing, it is worth doing badly."

Major J. T. Bavin, who directed the Oxford Course, said that slavish following of a publisher's graded list was sheer laziness, and proof of a teacher's incompetence. Every pupil should be considered and given a say in the choice.

Scotland had at St. Andrew's a Summer School under auspices similar to those at Oxford. Sir Arthur Somervell, in an inaugural lecture, compared the school music of thirty years ago with that of to-day. Some of his experiences do not coincide with those of his critics, as letters in the press show, but his are here quoted. 'Thirty years ago there was not a decent piece of music in the schools. He believed that a child should begin to study music at the earliest possible age, and should be taught sea songs, hunting songs, love songs, and those songs which had a good influence. Thirty years ago music in Scotland and in England was just as bad as it could be for schools. Teachers then had no training in music, but that was now changed. Thirty years ago any kind of music was made to serve for schools, but now the best composers were writing for schools. Much still remained to be done, however.'

J. G.

#### ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 10th of the month. We cannot undertake to reply by post.*

S. VINCE.—(1.) The 'soft, underlying rattling effect' in the latter part of Debussy's 'Nuages' is produced by a quiet tremolo. (2.) We cannot explain the point of the Liszt anecdote, although at the back of our mind we feel sure we have heard it long ago. We quote it from your letter, in the hope that some reader will be able to enlighten you and us :

'Grieg writes (in speaking of his visit to Liszt): "When he (Liszt) got to the G in question, he . . . exclaimed, 'G, G, not G sharp! Splendid! That is the real Swedish Banko !'" The observation on G natural is, of course, plainly understood, but what is meant by Swedish Banko ?'

(3.) Ebenezer Prout's compositions are very rarely performed nowadays. You ask if they were written merely as musical examples. By no means. Prout, like every other composer, intended them to be judged on their merits as original music. The fact of their being neglected to-day seems to point to their being less good than he thought they were. The only evidence that we recall as to Prout's

attitude towards his compositions is in a remark he is said to have once made : 'I have never written pot-boiler yet, and please God I never will.' We believe this to be authentic, and perhaps it explains a good deal.

F.—(1.) Sight-reading is almost entirely a matter of practice, so there is no other course open for you but to peg away, beginning with simple things and steadily increasing the difficulty. Remember that a good reader never stops for mistakes ; he recovers rather than corrects himself. Make the pace slow at the start ; in the early stages a slow pace without a breakdown is better practice than a quick one with stumbles. Begin by getting a grasp of the fundamentals of tonic sol-fa, and then apply them to the staff. This will ensure your reading instead of guessing. (2.) The term 'movable Doh' almost explains itself. In the fixed Doh system the note C is always Doh ; in the movable Doh every tone (or keynote) becomes Doh. In other words, we change the Doh with any definite (*i.e.*, not transitory) modulation. This system is a basis of tonic sol-fa, and is one of the causes of its simplicity and success. (3.) Study carefully 'Tonic Sol-fa,' by John Curwen (Novello, 1s. 6d.). (4.) We cannot express an opinion as to the effect of artificial teeth on voice-production. It must depend on a variety of factors. If you tell your dentist that you are a professional singer, he may be able to ensure that the denture will have little or no ill-effect.

NO NAME.—(1.) We understand that Sir Henry Wood's Mus. Doc. degree is from Oxford, and that of Sir Hamilton Hartly, from Dublin, both being honorary. (2.) Certificates gained at competition festivals have not the same status as diplomas gained at reputable examinations. It may well be, of course, that a successful competitor may reach the standard required for an examination diploma, but there is no guarantee of this. In an examination the diploma is awarded to all who pass a certain fixed standard ; in a competition the prizes and certificates go to the best of the bunch—and the bunch may be a poor one. It is true that you were awarded seventy per cent. of marks, but you may take it as certain that this marking in a competition (where the competitors are amateurs, and in some instances self-taught) is worth less than the same percentage in an examination for which the examinees have been prepared by professionals and are often themselves aiming at a professional career.

ORGANIST.—(1.) Probably most publishers have all the so-called 'Vespers' they need. But you might try your luck with the example you send us. It is better than a good many—though that is not saying much. (2.) You seem to be mistaken as to the metronome mark given for the Adagio of Mendelssohn's second Sonata in the Novello edition. It is *quaver* 72, not crotchet—a good pace, we think. (3.) There is very little opening just now in the music-publishing trade, and musical journalism is overcrowded, especially by people who have not realised that the job calls for some important qualifications in addition to musicianship. As to the gramophone and music instrument trade, we know nothing, but we imagine there must be many like yourself knocking at the door. We are sorry to be so discouraging, but we think you will be wise to stick to your present safe commercial position, with your organ post as a pleasant extra.

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A KEEN READER OF THE *Musical Times*.—You will find a comprehensive list of suitable books for the examination you are considering, together with some advice of a general character, in the answer to 'W. G. S.' in the *Musical Times* for December, 1929. As regards your other query, considering the immediate object you have in view, it is difficult to see what advantage there would be in studying abroad. There are surely men of sufficient standing in England, both as composers and teachers, with whom you could work.

G. G.

MELODIC.—You ask for a good deal. You want a book that tells you 'not only what inversions of chords and discords there are, but also which is more important), how, when, and where to use those inversions to the best advantage.' The 'how, when, and where,' make up a very considerable bit of the whole art of composition, because that 'best advantage' is so variable a factor that no text-book can cover all the possibilities. You must be content with one of the many good books on harmony, which tell you as much as can be told on the subject.

A. T.—You can do much to help yourself in the matter of aural training. Look at a simple progression on paper, try to realise the effect mentally, and then test yourself by playing the notes. Reverse the process by asking a friend to play similar progressions for you to write down. Begin with the most elementary material, such as simple leaps of a single part, two-note chords, &c. For a book on the subject we recommend F. G. Shinn's 'Examination Aural Tests' (Augener).

F. W.—Booseys publish a considerable proportion of Hamilton Harty's works; the remainder are scattered among various houses, and we cannot spare time to make up a list. Novello will collect any work you order. Perhaps a letter to the B.C.C., inquiring as to the publisher of the works you heard broadcast, will bring you the information you want.

J. G. H.—The only setting of the Apostles' Creed known to us is that of E. G. Monk, in G. This is very simple, and in unison. It is published by Novello (P.C.B., No. 321, price 2d.) Novello, of course, publish various editions for monotone with accompaniment.

P. GARGETT.—We think you will find what you need in a book published by *Musical Opinion*, 13, Chichester Chambers, Chancery Lane, W.C., 'How to Build a Chamber Organ,' by H. F. Milne, price 7s. 6d.

F. A. B.—(1) Associate Incorporated Guild of Church Musicians. (2) Of no value. (3) We advise you to leave it alone.

J. HOLGATE.—Dohnányi's Waltzes, Op. 3, for pianoforte duet, can be obtained through Novello.

JACK.—We suggest Stainer's 'Composition' (Novello, 3s.).

A correspondent wishes to find someone who will share with him subscriptions to the *Musical Times* and *Music and Letters* (and possibly the *Monthly Musical Record*). He would be willing to receive the copies a month late, and 'for keeps,' though if his partner wished to retain any particular copy he would return it. Any replies to this suggestion should be addressed to 'A. G. L.' at this office.

In answer to F. E. J.'s inquiry last month, a number of readers kindly write to say that Frederic James's 'Improvisation' is published by Messrs. J. Broadbent & Son, Leeds (and 29, Paternoster Row, E.C.). The pre-war price was 1s. 6d.

## Church and Organ Music

### THE MOVEMENT IN ROMAN CATHOLIC CHURCH MUSIC

By E. A. MAGINTY

In his latest collection of Essays ('A Forgotten Psalter'), Sir Richard Terry has devoted some twenty pages to an examination of the causes underlying the fact alleged by all 'whose opinion matters' that 'Church music is in a bad way all the world over.' For this purpose he throws a torchlight upon the salient features of ritual music in Anglican, Nonconformist, and Catholic churches. With the first two panels of this triptych I have only the slightest acquaintance; but a longish connection with various phases of Catholic musical life may serve to absolve me from the charge of temerity in discussing the Catholic deterioration from an angle Sir Richard Terry appears to have overlooked. Catholics in general are by no means blind to the anomaly of Church music so painful from the artistic, or incongruous from the liturgical, standpoint as to give the impression of a *reductio ad absurdum*. They have, therefore, in proportion as they have understood it, welcomed the latest movement set on foot to restore their choral service to its former position of dignity. Inasmuch as this movement is world-wide in its scope it can scarcely fail to be of interest—esthetic, religious, and even commercial—not only to the numerous Catholic readers of this journal, but to musicians in general.

A *reductio ad absurdum* implies that somewhere in the past we have taken, so to speak, a wrong turning. Reform, in such a case, requires that we should go back upon our tracks to the point where we left the ancient highway. What the movement hopes to restore can be better apprehended if I can indicate the exact point of deviation. To some extent it has already been located in the verdict sometimes passed upon certain of the smaller Anglican parish choirs, whose failure, it is said, is due to a persistent aping of the cathedral system, to which, whatever their resources, they have no right.

The chief Catholic choral service is the Mass. Since the Mass is exactly the same, in every word and (where the official Gregorian books alone are used) in every note, for the cathedral and for the smallest corrugated iron chapel (I am, of course, speaking of Catholic churches only), there can be no question of the right of the latter to the musical system of the former; yet, for all that, there is something wrong. What is wrong is the arrogation by the parish choir, not of the cathedral service, but of the mode of singing restricted to the cathedral. How has this come about? Putting aside the *accentus* assigned to the ministers, the *concentus* of the Mass is divided into the Common (*Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus*), which is the same every day, and the Proper (Introit, Gradual, Offertory, and Communion, each consisting of one or more short

anthem sentences), which varies every day. From the beginning the Common was allocated to the congregation; the Proper to a segregated choir. In the Papal, Royal, Embassy, episcopal, ducal, and every other kind of *private* chapel, however, both Common and Proper were of necessity confined to the choir; first because a private chapel had no congregation in the ordinary parochial sense; secondly, because provision had, in general, to be made for choral offices every day and often more than once a day. Up to the 12th century the musical medium for each was Gregorian; but from 1200 the vehicle of the Proper began to be harmonic. In the private chapels, about two hundred years later, the Mass (Common) also took on that contrapuntal form which later developed in the magnificent polyphony of Palestrina. Had this harmonic evolution been limited to the private chapels all would have been well; but under the influence of the English Dunstable, and the Renaissance, the attraction of the concerted Mass was potent enough to effect so frequent an invasion of the canonical rights of the congregation that the Council of Trent in 1563 seriously debated the question of abolishing harmony from the Liturgy altogether. As a salutary outcome of this attitude of the Council the choral mode appropriated to the public church was in the main respected to the time of Louis XIV. (c. 1680), when a two-fold change set in. There was a general declension from the polyphonic to the secular style, and, fortified by the example of French and German princes, parochial choirs in the more notable centres began once more to seize upon the choral patrimony of the people. And with such success that by the end of the following century (1800) the style of the Viennese Mass had become almost universal; its upper parts, by reason of the exigencies of this style, apportioned wholesale to women; the Proper reduced to a single motet; the chant regarded as a barbarism; the exclusive choir and the silent nave almost everywhere the rule and the liturgical law forgotten.

In extenuation of this degeneration on the Continent there is little to be said except that when men like Napoleon made it a practice to burst in at the door, ritual discipline had a habit of flying out at the window. More generous allowance can be made, however, for the English Catholics. Outlawed for over two hundred years from 1559, they had been forced to conduct their religious services in holes and corners without any music at all. When the Mass-house came once again under the Civil Law, in 1791, the only ritual music they had any cognizance of was that performed by the rich professional choirs of the foreign Embassies in London. Consequently, wherever a new Catholic church was established, the cathedral mode of the exclusive choir went with it. Here and there, monetary resources could be strained to rescue the music from bathos; but as the little wealth of the very small Catholic body failed to multiply *pari passu* with the extension of the Church throughout the Empire and the United States, only in exceptional cases was it possible for the voluntary choirs to draw from the tenth-rate followers of Haydn, Weber, and Mozart anything approaching to what Dr. Johnson might have dubbed a pleasant noise. The wrong turning was taken about 1750, when the congregations,

willy-nilly, surrendered their rights in the Communion of the Mass. As early as 1850 our liturgical music had come to be recognised as deplorable. By 1900 we had to confess that we were all thoroughly ashamed of it; but though isolated action was not wanting, very few had any general practical solution to offer.

The solution came from Rome. In 1904 Pope Pius X. issued an Encyclical *motu proprio* (unsolicited) calling for a restoration of the primitive law; but as the exclusive choir had by this time become almost an article of faith, the edict was misunderstood. It was thought best that the remedy proposed was merely the substitution of Palestrina or the chant for the secularity of the harmonic Mass. But, because Palestrina was out of the question and the Gregorian choir excited only unconcealed disgust, the Papal *motu proprio*, in all but one out of twenty Catholic churches in English-speaking countries, was little more than a dead letter. In 1928, however, the present Pope-Royal published a 'Constitution' in which he defined the liturgical law in unmistakable terms. The Common of the Mass was to be restored to the congregation; and as soon as feasible a confraternity was to be formed in every parish, even the smallest, to teach them how to sing it. As a result of a pastoral letter of Archbishop Downey in 1929, a start in the right direction was made at Liverpool, where a *schola* (song school) of six hundred met in January for instruction, and after a few days' work under Mr. H. P. Allen, a Gregorian Mass was sung by a thousand people, the four anthems of the Proper being restricted to a surprised choir. Similar *scholæ* have since sprung up in London, Birmingham, Cardiff, and other populous centres. There is every expectation that these examples will be widely followed, and every hope that in spite of the obstacles in the way (obvious to any Church musician), the Catholic choirs in the course of the present generation will have returned to their Proper duty and the congregations to the enjoyment of their choral rights.

Has the nondescript musician any concern in this religious and private matter? Not much indeed; but he cannot remain entirely unaffected. Mass-composers are not by any means all Catholics but the tendency of the harmonic Mass is to vanish from the public church. (For the past ten years it has been prohibited to English Catholics in five midland counties.) It should therefore be understood that though there will always be a welcome at Westminster Cathedral for a polyphonic Mass by a Vaughan Williams, and in extra-liturgical oratorio for a symphonic Mass by an Ethel Smyth, the market for the harmonic Mass is rapidly diminishing. The ordinary writer and his publisher should not be allowed to forget this. On the other hand there is an urgent demand among Catholic choirmasters for concerted arrangements of the *Propria* (short, easy, tuneful, Latin anthems preferably in the Anglican style and in distinctive groups of four) for the fifty-two Sundays in the year; and this demand is bound to increase. So much for the commercial interest. (Upon the religious aspect of the movement it does not become me to speak.) With respect to music as a universal art, I need hardly say that the mutual interaction between religious and secular forms of music is a recognised commonplace. Debasement

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either is reflected in the cheapening of the other, and echoed in the lamentation of the man who has made it. The inevitable result of an enterprise which has for its object the stiffening, toning, and strengthening of the religious music of many millions of people will be seen in the gradual rise in the level of secular music also under the three-fold title of a profession of honour, an aesthetic delight, and, beyond all question, a moral force.

## THE FUTURE OF THE ORGAN RECITAL

BY ARCHIBALD FARMER

Since it rose to the rank of a concert instrument the organ in England has been employed as a bridge. Ambiguously balanced between the two ways, like the aged man 'a-sitting on a gate,' it has never achieved anything really meritorious either in unpopularity or in the opposite; and one wonders if it is for ever to maintain this curious equipoise. The Victorians and Edwardians, in their complacent way, liked to call it the King of Instruments; but they treated it as the Footman, whose duty it was to open and shut the door when people went in or out, and stand in the background when the gentry of music were toward. To-day we have, as a nation, a great affection for the organ; yet we never hear it, except in church or in the cinema. The most popular organ pieces are two known as 'Largo' and 'Prelude,' neither of which is organ music at all. Many people, if asked to name some well-known organ composers, would fail to remember even one. We lead the world in organ-building, and have never produced a great organ composer. Or again, London sets to work rebuilding its three most notable concert organs; the first is then used for holding a pedal-point in an orchestral arrangement of the Toccata in F; the second arouses so little interest that after eight or nine years it remains uncompleted, a torso; the third is at length finished, by dint of coercion applied to unwilling ratepayers, and is handed over for the performance of—pilgrims' choruses, light cavalries, merry wives of Windsor, and other eccentricities of the animal creation.

There is no need to argue that the organ is the greatest of solo instruments, for every true organist knows it. But if one is asked to prove the claim, what can one do but say nothing and feel uncomfortable? The only eligible proof is a recital, the equivalent (and superior) of one on any other solo instrument. But the organ recital is often a matter, not for pride, but for apology. There is absolutely no parallel between the two. Imagine even an average pianist giving her usual profitless and unprofitable recital in the conditions of an organ recital: a miserable instrument; a programme of outworn classics, insipidities, and arrangements; unimaginative and *routinière* playing; a depressing atmosphere, an amateurish outlook; prayers, hymns, announcements, an address, and a humble collection; a casual audience from the highways and byways, some bored, others listening to the instrument and not to the music; and a continual coming and going, with the noise of coppers grandly tossed in a plate at the door!

There was a time when we had in London a standard of the real organ recital; that was from 1914 to 1922, when the late Edwin Stephenson was at St. Margaret's, Westminster. There must be hundreds who, like myself, still treasure the

programmes, and who can bear me out when I say that nothing like it has been heard since. It was more than going to a recital; it was a profound experience. Programmes of the most entralling of pure organ music, an organ well-nigh perfect, a beautiful building, discreet stewarding, a silent and appreciative audience, and playing such as only we who heard it know. It was the work of a great artist, with all that the term implies of brain and heart, of imagination, technique, conception, versatility, and public sense. A striking feature of the crowded, fascinated audience was that only a certain number were technically interested in organ playing; the majority consisted of the enthusiastic people who form the musical public of London. Stephenson had interested those who are the arbiters, as they are the patrons in this 20th century, of music. He had demonstrated to them the true position of the organ as the greatest of solo instruments.

That endured only eight years, and another eight years have passed since. Still the organ is unappreciated, its rightful position unattained. It has never yet had a Golden Age. It has had a longer period of growth than any other great instrument, and it is the only one that has developed in the last fifty years—a development that seems to be touching its apogee. Is this all to be wasted on the heedless cinema and the empty church? Can we not prove the true greatness of the organ, and win for it the recognition we know it deserves?

There is no opposition on the part of the public: witness the recent Karg-Elert Festival. That venture into altruism might have involved us in considerable loss. It didn't. It must have been more or less a new thing to have a recital five days in the week for two weeks, to make no concessions to popular taste in music, and to sell the programmes, even at a regrettably high price. If the organ were unfitted for general recognition, any one of these innovations would have been enough to wreck the Festival. One must allow for the fact that the series was exceptional in being devoted to one composer, and that its interest was heightened by his delightful presence; and on the other hand, that a cluster of recitals, which, like May-flies, are alive to-day and gone to-morrow, has nothing of the attractive power of a series that continues year after year. Yet it remains clear that there is for organ music a public hungering to be fed; particularly hungry on Saturday afternoon, one would say; for it seemed that there were others who had found that hour a blank since 1922.

The default, then, is probably on our side. We have been prone to content ourselves with the conditions we found. What might they not be! Think of those prevailing at the greatest concerts, and apply them in imagination to organ recitals, with, for players, a race of heroes! If we desire such conditions, there is work for us to do. What is needed is a tribe of new Argonauts, ready to set out for this Golden Fleece of art. It rests with us, as recitalists, to bring it a day nearer every time we play. At each opportunity we must strive to show, within the limits of the occasion, that the organ is indeed the greatest of solo instruments. Nothing will serve but the equivalent of any other fine recital. It must be music of vital worth. It must be *organ* music; for the value of the organ can no more be shown by arrangements than the powers of the English

language could be shown by translations from the French. The programme must be complete and self-sustained, standing four-square from the opening to the close, itself a work of art. The player must have vitality and a deep sincerity. The conception of the whole must be neither ecclesiastical nor secular, but broadly human; and the outlook, not that of an organist, but that of a musician.

So much is possible here and now; and on those lines it would not be long before the charm of the organ would be felt by the general musical public. At present there are two distinct types of audience at organ recitals: there is the technically interested audience, consisting of organists and amateurs of organ music, which attends the better kind of recital; and there is the great public, which would not know Rheinberger from the barbaric Hottentot noises that are heard in Mayfair hotels, except that it finds the latter a little more akin to itself. The organ suffers from lack of intimate knowledge; there are hundreds of people who have trifled with the pianoforte or the violin to one who has made acquaintance with the organ; there can never be that personal interest in organ-playing which the public so largely finds in other recitals. But by proving the attractiveness of the organ, we can in time partly overcome the difficulty, and familiarise our second public with the style and literature of the instrument. It is our task thus to fuse these two existing audiences, and produce from them a homogenous public of musical enthusiasts who appreciate the organ.

With an adequate public, the art would support itself, and the scandal of unpaid recitalists cease. Perhaps I may remark that I find most people are astonished as well as indignant when they are told that nearly all organ recitals are given for nothing. The fault is partly ours; we have allowed the organ recital to be thought of as a church charity, fit for not more than a sixth of the price of a concert ticket. Perhaps people need only to be told; a little exact information might produce results that would permit a fee to be given to the recitalist. Undoubtedly this charity-attitude actually hinders the proper appreciation of the organ; and the recitalist, although he may be generous in giving his service, is affected by remuneration; it is the reflection, however often misleading, of a man's value.

Improvement must come gradually; for we have to effect a change, not only in the public attitude to the organ recital, but in the circumstances of it. The right *milieu* has not been found; and organs are too costly to be built as a speculation. But as the need appears, so will the means: ideals are a power, finance is a negation.

Man's creations become creators of man. Recognition of the true status of the organ will bring a new flowering of the art of organ composition, with developments undreamt of; and with a field of appreciation where artists can work and live, we may look for the rise of organists as great as Paganini or Rubinstein. Why not?

The Finchley Choral Society has just been formed, with Mr. H. G. Crellin as conductor, the works chosen for its first season being 'The Messiah,' 'A Tale of Old Japan,' and 'Carmen.'

### THE INCORPORATED ASSOCIATION OF ORGANISTS: CONGRESS AT TORQUAY

By W. A. ROBERTS

Under the Presidency of Sir Hamilton Harty the Incorporated Association of Organists held its annual Congress at Torquay on August 29-September 1. There was a good attendance of delegates, members and friends, who received a cordial official welcome in the fine Town Hall at a reception given by the Mayor and Mayoress, Councillor and Mrs. E. H. Sermon. During the evening instrumental music was played by the Corelli Trio, with songs by Miss L. Tucker and Mr. R. Butterworth. A special word of appreciation is due to the violin playing of Miss Mary Sermon, the Mayor's daughter, whose natural musical taste and style are combined with very considerable executive skill. This was displayed in two movements from the Violin Concerto in A minor, by W. H. Reed, music of real beauty in modern expression. Mr. H. G. Skidmore was a tasteful accompanist.

The reception was an enjoyable prelude to the business of the Congress, into which the members were plunged next morning, when Sir Hamilton Harty asked: 'Would the ladies object if we don't smoke? So accordingly we smoked.

In his annual report Alderman John Brook, J.P., of Southport, the 'Father' of the Association, which is now eighteen years old, stated that seven new local Associations had joined last year, making a total of forty-five, with a membership of some three thousand. There is no doubt that Mr. Brook laid a sure foundation to this great Association, which is increasing yearly in strength and importance; and it is being wisely guided by such officers as the imperturbable Mr. W. H. Ellis, the hon. general-treasurer, and Mr. Harold Dawber, treasurer of the Benevolent Fund. Mr. Ellis stated that there was a small debit balance of £13 on the year owing to two extraordinary payments of £46 for incorporation expenses and £88 for printing the register of members.

There had been a profit on the *Quarterly Record*, £20, and the Editor's services were warmly commended with an expression of regret at Mr. Percy Baker's absence from the Congress owing to illness. A vote of thanks was also passed to Mr. G. P. Fletcher, the hon. auditor. Mr. G. H. Hirst's valuable services as honorary legal adviser were also alluded to, and Sir Hamilton Harty presented him, on behalf of the Association, with a handsome silver loving-cup.

Then came Sir Hamilton's closing Presidential speech.

In his Congress speeches Sir Hamilton Harty has always been outspoken. Modern music and jazz-music are subjects he has dealt with faithfully. Equally trenchant was his speech this year on 'Music and the Wireless.' In attacking the alleged misuse of public funds, by the 'amiable bandits of Savoy Hill,' Sir Hamilton said that whatever the powers possessed by the B.B.C. and the honesty of the motives behind its actions, it was morally wrong and quite indefensible for it to enter into direct competition with private musical interests.

Broadcasting, he said, was still a comparatively new phenomenon in music, but it had been in existence long enough to enable some of them to form a balanced opinion regarding its potentialities for good and evil.

Mechanically wonderful and interesting as they were, and useful as they undoubtedly were as a cheap translation of the real thing, musical performances heard by means of wireless never approached, and he believed never would approach, to anything like a faithful reproduction of music as it actually sounded. Musicians had a certain responsibility as regarded this point, and he would not hesitate to express their convictions.

If the public was not told the truth by those best qualified to know it, from whom could it expect guidance? Anyone who sought to form his musical taste on impressions received too exclusively from

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The position had now become serious, since the establishment by the B.B.C. of a new orchestra, great in numbers, upon which, according to newspaper reports, upwards of £100,000 a year was to be spent. The proper place for B.B.C. activity was its own studios and not our public concert halls. Its growing assumption of autocracy and its tendency to centralise music were not in the best interests of our art, and its general musical policy, amateurish and arrogant, had awakened the dislike and resentment of the majority of our musicians.

Mr. E. W. Goss, president of the Torquay and District Association, a ready speaker, supported Sir Hamilton, and the Congress later pledged itself in the same direction, at the same time recognising that it was a difficult subject, and that there were points of detail upon which all could not agree.

Sir Hamilton Hartley, upon retiring from his post as president, which he has filled with such distinction and universal acceptance, welcomed the new president, Dr. William Prendergast, of Winchester Cathedral, under whose able and benign guidance he was sure that the fortunes of the Association would grow.

Dr. Prendergast, in returning thanks, assured the members that he appreciated the honour paid him, and also the responsibilities he was incurring. No effort of his would be wanting, he said, for the fortunes of this Fellowship of Organists were dear to his heart. He pleaded for some definite scheme to augment the Benevolent Fund, which the Huddersfield Association had given a noble lead in remitting about £100 this year.

In alluding to the changing conditions of Church music, Dr. Prendergast commended the system, centuries old, of Church-musicians serving an apprenticeship in the church itself. The great schools of music should pay more attention to the training of Church musicians, and certainly organists' posts should be made worth while musically as well as financially. The new president has a fund of quiet humour, as well as a business capacity rather unusual in a cathedral organist.

It was resolved to begin the Congress in future on a Monday. 'Deputies' Sunday' is therefore abolished from the calendar.

After a reference to the recent passing of Dr. G. J. Bennett, the members stood for a moment in silence.

The formal business over, the record becomes one of alarms and excursions, especially the latter. On the Saturday, after an *al fresco* luncheon at the Pavilion, motors conveyed the large party to Exeter where, in the Cathedral, the Dean spoke on its history and architecture. The noble Father Willis organ (1891), which, as an example of his later period, is of priceless value, was displayed by Dr. T. H. W. Armstrong, who played :

Elegiac Prelude	...	...	G. J. Bennett
Noel, with four variations	...	Claude Balbastre	
Fantasia in F minor	...	...	Mozart
and the sub-organist, Mr. W. H. Gabb, played :			
'Pax Vobiscum'	...	...	Karg-Elert
Carillon Sortie	...	...	Mulet

At Exeter one always feels a pervading influence of the great S. S. Wesley. It is nearly a hundred years since he was organist of the Cathedral (1835-41), at the age of twenty-five. Here were heard for the first time his noble anthems 'The Wilderness' and 'Blessed be the God and Father.' Of these, according to his pupil Dr. William Spark, the scores were in MS., and copies had to be made in all the choir books. This involved an outlay which frightened the Dean and Chapter, and led to some unpleasantness with Wesley. No wonder that he looked older than he was, being then slightly bald, so that in after years he was denuded of all his black hair and always wore a wig. There was, this year, no opportunity of laying a laurel wreath on his grave at Exeter as on the previous visit of the Congress in 1925.

Probably no other Cathedral organ has passed through so many builders' hands after Loosemore built it in 1665. No traces of his work remain, except the beautiful case, wisely preserved on the screen, despite the 'vista-ists.'

There was a reception and tea at the ancient Guildhall, where the Mayor, Mr. H. C. Rowe, presided, and pleasant memories of the 1925 visit were recalled.

On Sunday the members attended morning service in St. John's, Torquay, where there is an admirably trained choir, the pure tone of the boys being specially noticeable. Mr. V. S. Read presided at the fine old Hill organ, which exemplifies true church-tone. The Te Deum was sung to Harwood in A flat, and the anthem was Wesley's 'Wash me throughly.' In the afternoon Buckfast Abbey was visited. The building is now in course of erection on the site of the ancient Abbey the workmen being the Community of Benedictine monks, at present sixty in number. When completed, in two years' time, it will be a notable achievement.



Photo by

[Gilbert N. Fletcher, Southsea]

DR. WILLIAM PRENDERGAST

Preceding Vespers, Dr. Reginald Dixon, of Lancaster, gave a short recital on the new three-manual Hill organ, which he handled very ably. He played a new Concert Overture of his own composition, and Franck's B minor Choral. The singing of the A.T.B. male-voice choir was most impressive, not only in the plainsong responses, but also in the harmonized cadences.

Robust, hard-working monks, apparently happy in their life of labour, prayer and praise, they certainly sing well.

In the evening, the members attended by invitation the closing concert of the season given by the Municipal Orchestra in the Torquay Pavilion. Conducted by Mr. E. W. Goss, the playing of the orchestra was excellent in its alertness, blend, and balance. The items included Ansell's Overture 'Plymouth Hoe,' and Liszt's first Rhapsody, with Saint-Saëns's Violin Concerto in B minor, played by Melsa, and vocal items by Mr. Herbert Thorpe.

On Monday morning, Dr. Armstrong, of Exeter, gave an admirably-conceived and wittily-delivered address on 'The Influence of Organists on English Music.' He

showed that from the 16th century onwards, from Tye and Tarrant to our own days of Vaughan Williams, Walton, Holst, Ireland, Wood, and Harty, our organists have exercised a paramount influence on English music, of which they have been the backbone.

Later, a visit was paid to the Plymouth Association, which entertained the party hospitably to lunch. The Mayor and Mayoress, Alderman and Mrs. Churchward, supported the Plymouth President, Mr. D. Parkes, who made a felicitous speech. Plymouth is evidently a live centre.

In the famous Guildhall a recital on the master-organ (Willis-Héle) was given by a master-player, Mr. H. Moreton, the veteran Borough organist, who played:

'Introduction and Fugue on BACH' ... P. Koch  
'The Pilgrims' March' ... Mendelssohn  
'Scherzo' ... Debussy-Ponson

as well as a clever improvisation on 'Hanover' by request. Afterwards, on the fine four-manual Héle organ in St. Andrew's Parish Church, Mr. Moreton gave a second recital, playing his own expressive 'Elegiac Romance,' and Guilmant's Chorale and Fugue (fifth Sonata). He afterwards entertained the party to tea in the Abbey Hall.

In the evening the annual dinner was held at Torquay, with Dr. Prendergast in the chair. The speakers included the Mayor, Dr. Warriner, Alderman Coyle, Mr. Aldous (Lancaster), Mr. Goss (Torquay), Mr. Mahony (Hull), Mr. Dawber (Manchester), and Mr. Lumsden (Edinburgh).

Tuesday was devoted to a trip on the river Dart, and in the afternoon Dr. Prendergast played the following programme at his recital in Paignton Parish Church:

Fantasia in G minor	... ...	Bach
Larghetto, F sharp minor	... ...	S. S. Wesley
Toccata in C (Sonata No. 14)	... ...	Rheinberger
Requiem Aeternam	... ...	Harwood
Prelude, Musette, and 'Air Majestueux'	... ...	Rameau
Adagio in C (Sonata No. 6)	... ...	Merkel
Morceau Symphonique	... ...	Guilmant
Légende in C	... ...	Dvorak
Trumpet Voluntary	... ...	Purcell

In the evening the Mayor and Mayoress gave a second reception in the Town Hall by way of friendly finish to a Congress which combined business with pleasure in a delightful way, thanks to Mr. Goss (president), Mr. May (hon. secretary), Mr. Kinch, and others of this hospitable centre.

Next year the Congress will meet at Huddersfield.

The School of English Church Music resumes its Thursday evening activities at St. Sepulchre's, Holborn, on October 9. During the coming term the procedure will be the same as that of last season—Evensong, 6.15 p.m., followed by a lecture and practice or demonstration. On Sunday, October 5, at 3.15, there will be a Dedication Festival Service at which the Bishop of London will preach, and the music will be sung by about a hundred and fifty members of affiliated choirs. The Lord Mayor and Sheriffs will attend.

We have received a book of programmes of the seventh series of organ recitals, nineteen to be given by Mr. H. A. Bate, at St. James's Church, Muswell Hill, on Saturdays, at 5.45 p.m., commencing on October 11. The programmes are excellent in their variety and scope. At the same Church, on October 8, December 3, and March 4, choral recitals will be given at 8 p.m. by the choir of St. James's, with organ solos by Dr. H. G. Ley, Dr. Ernest Bullock, and Dr. Stanley Marchant, respectively.

The usual 'Willis Special' will be run from Euston to Liverpool on November 1, leaving at 11 o'clock. Mr. Harry Goss-Custard will give a recital at the Cathedral at 3.15, playing a fine programme that includes the Pastoral of Roger-Ducasse, Bach's Prelude and Fugue in A minor, the 'Siegfried' Idyll, and a new Toccata in B, by Basil Harwood.

Mr. W. D. Pearson has been appointed choirmaster and organist at Melton Mowbray Parish Church, in succession to Dr. P. G. Saunders, who goes to Doncaster Parish Church to fill the post made vacant by Mr. H. A. Bennett's appointment to Rochester Cathedral. Mr. Pearson (who is the son of the late Dr. T. E. Pearson, a well-known Yorkshire musician) since 1924 has been assistant-organist at Halifax Parish Church.

Messrs. Rushworth & Dreaper are building an organ for St. Serf's Parish Church, Edinburgh, in addition to reconstructing the organs at St. George's West and St. John's Churches in the same city.

#### RECITALS

Mr. Geoffrey Sayers, Munesley Parish Church—Gigue Fugue, Bach; 'Echo' (An Impression), Pullein; Variations on an Old English Melody, 'Heartsease,' Geoffrey Shaw; Rhapsody No. 2, Rowley.

Mr. W. G. Webber, St. Lawrence Jewry—Toccata in C, Bach; Five Fancies, Ponsonby; 'Lied,' Wolstenholme; Concert Scherzo in F, Mansfield. Mr. Arthur E. Davies, St. Lawrence Jewry—Choral Prelude on 'Rhosymedre,' Vaughan Williams; Fugue in C minor, Bach; Prelude on the 'Old 104th,' Parry; Postlude in D, Stanford.

Mr. Herbert F. Ellingford, St. George's Hail, Liverpool—Prelude, Chorale, and Allegro, Gigout; Pièce Héroïque, Franck; Andante expressivo in D flat, and Introduction and Fugue on the tune 'Aeterna Christi Munera,' Goodhart; Variations from the 'Emperor' Quartet, Haydn; Overture 'Prometheus,' Beethoven; Three movements from 'Mother Goose,' Ravel.

Mr. Pearce Hosken, St. Lawrence Jewry—Sonata in C sharp minor, Harwood; Prelude in the Form of a Toccata, Stanford; Prelude on 'Hanover,' Parry; Fantasia on 'Komm Heiliger Geist,' Bach; Introduction and Fugue in F minor, Alan Gray.

Mr. L. M. Jones, St. Lawrence Jewry—Introduction and Fugue in E minor, Rheinberger; 'Lied,' Vierne; Pastorale, Franck; Carillon, Mansfield.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Carillon in A minor, de la Tombelle; Fantasia in E flat, Brosig; Passacaglia in C minor, Bach; Sonata No. 3, Mendelssohn; March in E, Grieg; and a Handel programme.

Mr. Sidney S. Campbell, Chigwell Parish Church—Introduction and Allegro, and Adagio (Sonata in G minor), Merkel; Prayer and Toccata ('Gothic Suite'), Boëllmann; 'Londonderry Air'; Prelude and Fugue on B A C H, Liszt.

Mr. F. W. Quibell-Smith, St. Edmund's, Dudley—Concert Overture in C minor, Hollins; Prelude on 'Eventide,' Parry; Fugue in D, Bach; Grand Chœur in D, Guilmant.

Mr. W. Cecil-Williams, St. Mary's, Tenby—Funeral March and Hymn of Seraphs, Guilmant; Evening Hymn, Schumann; Moderato, Best.

Mr. J. P. Burn, Warkworth Parish Church—Preludes on 'Burford,' John E. West; and 'Darwell's 148th,' Darke; Cathedral Fugue, Attwood; Elegy, Bairstow; Allegro marziale, Bridge.

Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Fantasia in F minor, Mozart; Exeunt, Charlton Palmer; Fantasia in C minor, Bach; Sonata No. 1 and Prelude and Fugue in C minor, Mendelssohn; 'Pièce Héroïque,' Franck; Postlude in D minor, Stanford; Rhapsody, Rowley; Fugue, Reubke.

Dr. Chastey Hector, Brighton Parish Church—Gigue, Fugue, and Aria (Suite No. 3), Bach; Festive March, Smart; Réverie, 'Blue Sky,' Chastey Hector; 'Fantasie sur deux mélodies anglaises,' Guilmant.

#### APPOINTMENTS

Miss Christina Chalmers, choir-trainer and organist, St. Mildred's, Bread Street, E.C.

Miss Beatrice Delamothe, organist, Baptist Church, Seaford, Sussex.

Mr. Thomas F. Heath, choirmaster and organist, St. James's, Birkdale, Southport.

SIR,—You asserts that 'with another person say that by a re-evaluated pedagogic standing agility and To dear Matthay' too much columns, points rather

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## Letters to the Editor

### THE TRUTH ABOUT PIANOFORTE TOUCH AND TONE-COLOUR

SIR.—Your correspondent, Miss Elsie B. Williamson, asserts that I have not read Madame Levinskaya's work 'with any understanding,' and suggests that I try another perusal of her 'illuminating book.' I regret to say that the only point which has been 'illuminated' by a re-examination of this contribution to pianoforte pedagogics is the fact of Madame Levinskaya's misunderstanding of the fundamentals of technique—the laws of agility and tone-production.

To deal in detail with all the perversions of Mr. Matthay's teachings contained therein would take up too much valuable space in your correspondence columns, so I will confine myself, for the present, to the points raised in Miss Williamson's letter.

(1.) To say that 'It is the discovery of the exact relationship between tone-colour and muscular state that makes Madame Levinskaya a pioneer, and her system of conscious mental-muscular co-ordination completely revolutionary,' is a claim that cannot be substantiated. 'The exact relationship between tone and muscular state' is precisely what Mr. Matthay demonstrated in the most minute detail in 'The Act of Touch,' *for the first time in musical history*.

Truly, this work was both 'revolutionary' and 'scientific,' inasmuch as the technical principles revealed by Mr. Matthay ran completely counter to the then generally accepted ideas on the subject—which had been based entirely upon the visual aspects of touch—while Mr. Matthay's were proved to be *fact* (as opposed to *fancy*), by those who put them to the test of practice.

Whereas Mr. Matthay has analysed and defined most explicitly the visible and *invisible* processes which are the cause of all good and bad technique, Madame Levinskaya continues to regard *movement* as a prime cause of touch, and not a mere *resultant*, as it is (see, for example, pp. 138, 139 of her book), and, unlike Mr. Matthay, finds it necessary to adopt imposing slogans, such as 'Mental-muscular co-ordination—Psychophysiological method,' &c., which, though they may impress the ignorant, do not constitute any new knowledge or discovery as claimed.

Moreover, effective exertions in any department of physical activity—whether it be billiards, golf, tennis, shooting, or pianoforte playing—cannot be, and never have been, achieved save through mental-muscular control, i.e., *accurately applied actions and inactions*; guiding a glass of water to our lips, or using a knife and fork intelligently, are delicate examples of this far-reaching 'mental-muscular co-ordination' which is imagined by Madame Levinskaya and her disciples to be an epoch-making invention of her own, but which most of us have acquired in early childhood.

Therefore, apart from these rhetorical flourishes, I should like to have one solitary instance in support of the claim that Madame Levinskaya has added one iota to the knowledge of instrumental requirements and muscular conditions which has not already been provided by Mr. Matthay in his 'Act of Touch,' and numerous other works on the same subject.

(2.) Miss Williamson's 'proof' that Madame Levinskaya has so 'succeeded in placing the control of tone on a scientific basis,' as to make all her pupils play alike, is about the most damning indictment which could possibly be brought against any teacher.

The one thing upon which the success of a soloist depends is *individuality*—that something different which is peculiar to himself, and which should be conscientiously cultivated to the utmost if he wishes to rise above mediocrity.

Listen, for example, to the playing of such artists as Rachmaninov, Giesecking, or Hess; each of them is different from all other pianists, and one of the ways in which this difference is manifested is a *distinctive tonal range*.

Hence, to teach all one's pupils to play with exactly the same tone-quality is immediately to minimise their prospects of artistic success.

And the fact that the players of the Matthay School vary in their respective tone-production proves, of course, that individuality is very properly encouraged and imitation discouraged.

But Miss Williamson goes on to say that the Levinskaya tone-quality is produced 'with definite and distinct varieties of tone-colour.' Since the quality is, we are told, the same in the case of every pupil, it is to be inferred that the expression 'tone-colour' is used, in this instance, as being synonymous with quantity of tone—despite the fact that 'colouring,' as I pointed out in my previous letter, is a term the definition of which should be limited to 'instrumentation,' i.e., a laying out of one's work in large schemes and levels of expression—(vide Matthay's 'Musical Interpretation,' p. 168, Additional Note No. 3)—otherwise, its ambiguous use may cause confusion.

If, then, all the pupils of Madame Levinskaya are taught to play with precisely the same quality of tone, and are expected to realise the constantly changing moods of music solely through quantitative variation, we can now understand that some of the thoroughly unmusical playing which we have heard at Madame Levinskaya's so-called 'Demonstration-Récitals' is not due to lack of musicality on the part of the pupil.

(3.) With regard to key-bedding, the point to be noted is that, provided the key is not allowed to rise, it is a mechanical impossibility for any alteration of tone to take place (whatever imaginative listeners may say to the contrary); consequently, it is a fallacy to waste upon the key-bed the same amount of energy as required for the tone-making impulse; all that is necessary to obtain *tenuto* or *legato* is a very slight weight, just sufficient to keep the key depressed during the required *tenuto*, and between the successive notes in *legato*.

Hence, it is clear that to leave the whole arm-weight resting deeply in the key-bed—whether to avoid altering the residue of tone, or to influence the past sound, as is stated on p. 190—is quite pointless, inasmuch as it does not fulfil any necessary function, and in fact is definitely harmful, because it impedes agility, reduces the successive tones to the same level, and is also fatiguing.

Miss Williamson then writes: 'It seems strange that Mr. Gray-Fisk can remark in surprise that "Madame Levinskaya goes so far as to suggest that the finger should aim, not to the sound spot in key-descent, but towards the floor, far below the key-bed," after reading her exposition of the three reasons that cause her to advocate key-bedding.'

As, however, I consider Madame Levinskaya's reasons (so-called), quite illogical, inconclusive, and impracticable, it will be seen that my attitude, so far from being 'strange' is both natural and inevitable. But before proceeding further, it is essential to come to a clear understanding as to what is really implied by 'key-bedding.' Mr. Matthay invented the term, well over a quarter of a century ago, solely as a term of censure, that is, to denote and describe the fault of applying the tone-intended force too late during key-descent to enable it to fulfil its intended purpose, tonally and musically. 'Key-bedding,' therefore, has nothing whatever to do with the question of holding the notes down in *legato* as pretended, nor does it imply that Mr. Matthay teaches 'avoidance of the key-bed,' as is alleged by Madame Levinskaya.

The superlatively erroneous advice *re* 'aiming beyond the tone—beyond the keyboard—on to the floor,' &c., is quite indefensible, and to compare it to shooting betrays a lamentable lack of comprehension of the most elementary aspect of pianoforte touch. In shooting, the whole object is to hit the centre of the target, and it does not matter in the least how far the bullet goes through it and beyond it, whereas at the pianoforte it matters everything, for the good pianist has to aim in projection towards a place in distance where his force

must be precisely at the intended degree—if the result is to be musical. To aim past that spot in projection is just as great a piece of folly and unmechanicalness as to aim anywhere on the surface of the target, while taking no care that it shall be reached at a specific spot—the centre.

Playing tennis, golf, or billiards, forms a far more accurate and instructive analogy; no player (unless feeble-minded), would thank Madame Levinskaya for recommending him to play beyond—'far beyond'—the spot where the balls are meant to be placed.

Similarly, at the pianoforte, if you aim beyond the place in key-descent where the hammer slips off the hopper, i.e., the sound-spot, the energy will be spent partly on the key-beds instead of upon the strings, and the result thus obtained cannot represent the intended effect, so that the playing must sound *unmusical* because it is *unmeant*, and that is the meaning of key-bedding.

To fail in accuracy in this respect is bad enough, but deliberately to teach such inaccuracy (as advocated by Madame Levinskaya) condemns such teaching as utterly fallacious at the very outset.

Again, Miss Williamson contends that, 'If the poor runner were compelled to race without touching the ground under his feet, he would be in the same position as the poor pianist compelled to execute runs without resting on the key-bed.'

This, too, shows an astonishing ignorance of quite commonplace facts: since the distinction between walking and running consists in the very fact that in walking the body *does* rest on the ground from step to step, whereas in running it is *prevented* from thus resting on the ground by the rapidly reiterated jumps or kicks against the ground which thus keep the body floating along in the air. Mr. Matthay himself has quite rightly compared agility passages to the act of running, in 'The Act of Touch.'

But he is careful to instruct the student to render the weight thus carried along in a floating condition, in swift passages, light enough to serve its purpose, and not so heavy as to preclude the possibility of running at all—another reason why Madame Levinskaya's 'full weight' carried along 'resting deeply in the key-beds' is totally unscientific and unpractical.

To say, as she afterwards *does* say, that this full weight must be 'muscularly controlled' is, of course, only a circumlocutory method of saying that the full weight must *not* reach the key-beds, and must be 'controlled off' by a sufficient exertion of the arm-upholding muscles. Therefore, this is precisely the same fact which Mr. Matthay teaches *directly and definitely*, as 'weight-transfer touch,' and without the use of the superfluous slogans 'mental-muscular co-ordination,' &c., instead of thus *indirectly and vaguely*.

I cannot too strongly urge that it is impossible to arrive at a full understanding of these matters without studying the work of both authors, and especially that of Mr. Matthay, since it is he who is being criticised, and of whose 'Act of Touch' the *Musical Times*, in 1913, wrote: '... And now? The "one man's fad" has, within ten short years, altered radically the whole system of modern pianoforte teaching. The Matthay Principles, Matthay Doctrines, Matthay Methods, call them what one may, are known the world over, and probably never before in art has an almost world-wide revolution been accomplished in so short a space of time.'

As to the suggestion that Godowsky and Rosenthal are in the 'royal line' of pianists and that there are no living artists to equal them, I can only say that this opinion has never been shared by connoisseurs of pianoforte playing, who consider that there is more musicality in one phrase of Rachmaninov, Gieseking, or Myra Hess (Mr. Matthay's pupil, incidentally), and, in fact, of many talented students, than in all the prestidigitation of the aforementioned 'speed kings.'

—Yours, &c.,  
CLINTON GRAY-FISK.

38, George Street, W.1.

SIR,—I should like to be allowed to write a few words regarding the question of the possibility of varying the tone-colour of the sound of a pianoforte by touch control. Regarding this matter from the point of view of physical science, we may say that when the hammer of a pianoforte strikes the strings with which it is associated there is an exchange of energy whereby the hammer is brought to rest, and the strings set into vibration. The amplitude of the vibration of the strings evidently depends upon the energy of the hammer at the instant of contact, and this energy depends on the hammer speed at the instant in question. The timbre of the sound produced will (as is well known) depend upon the rate at which the exchange of energy between hammer and strings takes place, this rate depending upon the material of the face of the hammer and upon the condition of this material. If these conditions be fixed, and if it be conceded that a given speed of impact will produce a constant intensity of sound, then the possibility of varying the tone-colour associated with a given amplitude of vibration appears to be remote. The suggestion has been made that the overtones of the note of the strings will depend upon whether at the instant of contact the speed of the hammer is increasing, stationary, or decreasing. It is quite probable that the acceleration of a hammer at this instant may, for a given speed of impact, be under the control of the performer. It is also conceivable that the overtones of the resulting sound may for a given speed of impact depend upon this acceleration. This last question is, however, one for the physicist rather than for the physician.—Yours, &c.,  
South Norwood, S.E.25.

G. W. STUBBINGS.

#### DRUMS

SIR,—You have already afforded me space in which to comment on Mr. Wotton's article. There are, however, sundry matters relating to the instruments themselves, rather than to their employment, that seem to me to call for further discussion. I should have been glad to put at Mr. Wotton's disposal before the publication of his paper any material that I possess; but as matters stand, I ask leave to return to the subject and hope that he will regard this letter rather as an appendix to his paper than as a criticism.

*The Tenor Drum.*—In the orchestra this is played with the same hard-wood sticks and technique as the snare-drum. But in the British army, where it is placed in the drum-and-fife band and never, save on extraordinary occasions, in the military band, the drummer uses felt-headed sticks and is kept to the plain rhythm, with a good deal of stick flourishing. He never indulges in a roll (which could only be made on the kettle-drum), or even a 'drag' or 'paradiddle,' and the term 'caisse roulante' is a misnomer as far as his drum is concerned.

*The Long Drum.*—This was just what its name denotes. Bass drums were formerly wider (or 'longer') than at present, when the width for a drum carried on the march never exceeds sixteen inches, with a diameter of thirty to thirty-four inches (overall measurements). A small 'long drum' of the Waterloo period in the Royal United Service Institution, measures twenty-three inches in width by nineteen inches in diameter. It is described as a tenor drum, but seems too large to be used as a side-drum, and is decorated for a horizontal position; the term 'barytone drum' would better suit it. A huge bass drum of the same period has a width of twenty-seven inches and a diameter of twenty-nine inches; if the latter had been less, it would have been a typical 'long drum.' The regiment that owned it must have enlisted a very powerful man to carry it. There is also a good example in the County Museum at Dorchester, 29½-in. in length by 13½-in. across the parchment; no doubt others are scattered about the country.

*Kettledrum sticks.*—These often differ in different countries. In Italy, according to Pieranzovini's 'Methodo per Timpani,' they are rigid truncheons of ebony, box, or olive, with the heads covered with kid or

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thin rubber. They probably resemble the wooden sticks that caused Berlioz to advocate the use of sponge-heads. He does not appear to have known the value of good-quality felt, which can be made to produce the same effects as sponge.

I see no reason to suppose that less care is taken over the percussion in English than in French orchestras, and having learnt the drums from that accomplished player, the late Charles Turner, who did his best to teach everything he knew to a very inexpert pupil, I can testify to the care taken by our skilled players over their sticks. Some carry three or four pairs, so as to be ready for every requirement; but a single good pair, as described by Forsyth, will do practically everything. Even the effect of 'baguettes de bois' can be produced by reversing the sticks and using the buttons. Malacca shafts are general, but are often too flexible on ready-made sticks; the expert, therefore, prefers to have his sticks made to order from canes carefully selected from a large parcel. If anyone is dissatisfied with malacca, let him experiment with greenheart or some such wood.

**Chromatic Drums.**—The objection that the mechanism does not compensate for unequal stretching of the head was of more force with early models than it is to-day, because all good modern makes retain the hand-screws in addition, so that the player can adjust the tension at the start or at any other time. The accuracy thus obtained is probably as great as, if not greater than, that resulting from the hurried twisting of hand-screws during performance. The latter is bound to be imperfectly done; indeed, for hasty changes of a semitone the player may have to limit his attention to the two nearest screws.

Turner once complained bitterly to me of the difficulty of playing his part in 'Louise,' in which he said there were over a thousand changes, on the old-fashioned drums at Covent Garden. Obviously, any such task must be in the last degree worrying and exhausting to the unlucky drummer, who through all this key-twisting has to be following his part and counting his rests. It is in facilitating the numerous changes now called for during performance rather than in providing opportunities for tricks that the proper function of chromatic drums consists. They are specially necessary when the composer adopts the indefensible practice of not indicating the changes of pitch, but of leaving the player to ferret them out from the notes.

Mechanical drums are apt to lack sonority—the mechanism checking vibration—and are costly and often heavy and unwieldy. The neatest I have seen are of American origin, now manufactured in England, under the name of the 'Hawkes-Leedy Universal Pedal Tympani.' Their mechanism is ingenious, and they are no more clumsy than simple kettledrums, but I know nothing of their success in actual use. Whatever their faults, mechanical drums are indispensable in every well-equipped orchestra; they are constantly to be seen in Queen's Hall, and were used by at least three of the foreign orchestras recently visiting London. The smallest drum of the Vienna Philharmonic Orchestra was peculiar in having its mechanism worked by a large tuning-key inserted through a hole in the middle of the drum-head. The key remained in position throughout the performance, and did not seem to affect the sonority of the instrument.—Yours, &c., W. F. H. BLANDFORD.

#### THE TENOR DRUM

SIR,—My thanks are due to Mr. Blandford for his valuable letter on the above. He is no doubt correct in suggesting that in the past there was no rigid distinction between the snare and tenor drums, and that at times the latter may have possessed some form of snare. It might be more exact, however, to put it the other way round, and admit the probability of a snare-drum of large dimensions being known as a *Wirbeltrommel*, from the name of its drumstick, or a *Rolltrommel* (or an equivalent) from its ability to produce rolls. The *Wirbeltrommel* of Sundelin's 'Die Instrumentierung für

das Orchester' (of which I possess a copy) puzzles me. The description of it, and its notation, along with the triangle in the violin clef, point to a snare rather than a tenor drum. More important, Sundelin must have known of the employment of the snare drum in the orchestra, e.g., in 'Preciosa' (1821), and in some Italian operas, whereas I very much doubt whether he knew of any examples of the use of the tenor drum in the orchestra. I am still inclined to think that its first appearance in a German orchestral score was in 'Rienzi.' (I fear my wording of the second paragraph of p. 702 of the August number was not as clear as it ought to have been.) Taking Sundelin as an authority it might, of course, be argued that Weber's Kleine Trommel in 'Preciosa' was a tenor drum, but I hardly fancy that that was the case.

The earliest score in which I have found a *Caisse roulante* absolutely specified is 'Robert le Diable' (1831), where, at the end of Act 2, it is used on the stage in conjunction with four trumpets and a pair of horns. I suspect that it was this that gave Wagner a hint for his Meyerbeerish opera ten years later. For the chorus of Scythians in 'Iphigénie en Tauride' (1779) Gluck intended a tenor drum, although he merely marked 'Tambour.' Berlioz, versed in the traditions of the Opéra, realised this fact; the editors of the opera in the Pelletan Edition, commenting on Berlioz's statement, say that there is no warranty for it. But in 1789 the Tambour, as M. Baggers informed me, did not possess a snare, and we may safely assume it did not ten years before. The drum for the celebrated storm in Marais's 'Alcyone' (1706) was probably a tenor one. But such speculations lead far beyond the scope of my article, which is primarily concerned with drums of the present day.

I would conclude by thanking Mr. Blandford for telling me (with a graceful acknowledgment) of a score in which 'Trollle' is marked.—Yours, &c.,

Hastings.

TOM. S. WOTTON.

#### FESTE' ON OPERA

SIR,—Some of those who appreciated a recent article by 'Feste' may perhaps have disagreed with one of his assertions. 'Red-hot . . . Verdians,' he declared, 'claimed "Traviata" on the strength of a few good tunes.' And again: 'None of those who heard the broadcast of . . . and "Traviata" found anything to enjoy.'

He need be no frenzied upholder of Verdi who feels that 'Feste' was mistaken in condemning 'La Traviata,' but possibly the circumstances of its production may have given rise to his dissatisfaction. Two other works were revived for the benefit of singers, but 'Martha' and 'Andrea Chenier' are both worthless and obscure. 'Traviata' is a fine opera and not undeservedly popular with the opera-loving public, who, when all is said, are most important. All will agree readily that the system which permits Rosa Ponselle to choose her own répertoire is a bad system, but few will criticise her choice of an excellent opera, which London has not had the pleasure of hearing for some seasons. Moreover, many of those who did listen to the broadcast of 'La Traviata' (Mr. Ernest Newman, I believe, included) did not only derive pleasure therein but even regarded it as one of the few pleasures granted to us by the B.B.C.

Some even might be so audacious as to suggest that 'Traviata' is as good a work as 'At the Boar's Head.' I have never heard 'La Dame aux Camélias' condemned as not possessing the dramatic intensity of 'Hamlet,' nor 'La Traviata' as not having the passionate spirit of 'Il Trovatore'; no one expects it from the Parisian drawing-rooms of the middle 19th century—in fact, the more honour to Verdi for showing his mastery over the sentimental as well as over the melodramatic.

However, I will not further waste your valuable space in defending a personal whim, when I could have written so much more in praise of 'Feste,' so therefore, in conclusion, please pardon me for this verbiage.—Yours, &c.,

H. R. M. PAGE.

### A DEBATABLE PERFORMANCE OF BACH'S TOCCATA IN C

SIR.—One would like to hear the impressions of organists who went to Queen's Hall on August 12, when Mr. Quentin Maclean played Hindemith's Concerto.

I can offer no comment on this work, which was new to me, or on Mr. Maclean's performance of it; but his playing of Bach's Toccata in C major—as an encore—was nothing short of disgraceful. Where is his authority for transferring the 'echo' passages in the pedal solo to the Full Swell (mixtures included)? Why destroy the continuity of the movement by a *molto rall.* every few lines? And what sort of artistic sense caused Mr. Maclean to shoot out that tuba (box open) on the last beat of the final chord?

One hopes that this sort of thing does not happen to serious organ music at the hands of all cinema players. If it does, may we be delivered from any more of their appearances at Promenade concerts!—Yours, &c.,

'STUDENT.'

[We sent 'Student's' letter on to Mr. Quentin Maclean, whose reply is appended.—EDITOR.]

SIR.—I am happy to be able to assure 'Student' that the peculiarities of interpretation to which he took such strong exception in my performance of Bach's Toccata in C major were not in any way due to cinematic influence, and that my 'authority' for them was a period of two years' study devoted exclusively to the works of Bach under the greatest living German exponent of them—Karl Straube, who is at present the direct lineal successor in office of the immortal master himself. If your correspondent doubts the accuracy of this statement, I shall be pleased to show him the copy from which I played at Queen's Hall, with Straube's original indications of registration, &c. A genuine and serious 'student' of Bach ought surely to be aware of the fact that there is no such thing as an authentic interpretation of his works deriving from the master himself, and I submit, Sir, that what amounts to a mere difference of opinion is scarcely sufficient justification for the epithet 'disgraceful' to be applied to a rendering which was at least the sincere effort of one who gives place to none in his respect and veneration for the great Cantor of Leipzig.—Yours, &c.,

Marble Arch, W.I.

QUENTIN M. MACLEAN.

### BOOK, NOT BARK

SIR.—In his sympathetic review of my Suite for flute and strings, your critic misquotes the title of my work. It should be, 'Go, little book' (not 'bark'). Also, he remarks that 'to use the voice only in the introduction suggests extravagance.' This point had occurred to me, and I have put a note at the beginning of the score to say that the work may be played without the introduction. In this case it is to be hoped that the words of the song would be printed on the programme, otherwise the Suite would be somewhat unintelligible.—Yours, &c.,

ROBIN MILFORD.

### MUSICAL IMPRESSIONS AND CRITICISM': A MISPRINT

SIR.—The substitution of 'is' for 'in' at the end of my article on the above subject will probably have been noticed by readers. Had the sentence been my own the obviousness of the error would have rendered correction unnecessary, but since it represents me as misquoting James Huneker it is right that his words should be given as he wrote them: '...the personal element—the most important factor, after all, in criticism.'—Yours, &c.,

PERCY RIDEOUT.

### MR. DAWSON FREER'S LECTURE ON SINGING

SIR.—Mr. Dawson Freer's ideas on teaching singing, as stated in the report of his lecture before the Society of English Singers in your August issue, will not commend themselves to serious teachers. His statement

that the acquirement of compass is 'partly a gift of Nature and partly a by-product of good singing' is contradictory as well as absurd. Increase of compass is a direct result of correct training in voice emission. There can be no good singing, from which one can derive by-product, without good emission. Further Mr. Freer's statement on 'the principle of antithesis attributed to Darwin, is misleading. The vocal cords (as explained in "Practical Singing," by Clifton Cooke) actually contract downwards in emitting tones above the 'station note,' and relax upwards in tones below that note.—Yours, &c.,

F. W. MARRIOTT.  
149, Whitton Road, Twickenham.

### WANTED: A CLUB FOR ORGANISTS

SIR.—Do any of your readers happen to know whether there is in existence a club or association of organists and choirmasters?

The club should have a conveniently-situated London office, with a library of music for the use of members. A bureau where members could arrange for deputies, holiday reliefs, &c., and where churches could be put into touch with organists seeking positions, would be invaluable, and, of course, the usual club amenities should not be lacking.

Visiting organists to London (and resident organists also) should be able to meet members of their profession and have opportunities of hearing and trying instruments.

If no such institution exists, would interested readers let me know their views on the subject, whether similar or opposed to mine?—Yours, &c.,

50, Algernon Road, C. DUDLEY BALDWIN.  
Lewisham, S.E.13.

### THE ORGANIST OF NOTRE DAME

SIR.—May I enlist your support in dissipating the legend that Marcel Dupré is the organist of Notre Dame? That position is now held, and has been held since 1900, by Louis Vierne. It is little short of scandalous that owing to inaccuracy as to the facts, this erroneous notion should have been allowed to be propagated. Much of the grave responsibility for it must be borne by the B.B.C. and the *Radio Times*, who have lately surpassed themselves in the energy with which they have ministered to it by printed, spoken, and pictorial appeal. Good propaganda it may be, but ethically it is a gross act of unrighteousness, and I have reason to know that for years past Vierne has been feeling the sting of this sedulously organized campaign of misrepresentation, and that his attitude towards this country has become embittered as a result of it. With the powerful assistance of your journal (a journal which, if I remember rightly, has helped Louis Vierne when in adversity before), some proportion of that belated justice which is his due can be obtained for him.—Yours, &c.,

A. C. DE BRISAY.

We agree with Mr. de Brisay that the inaccuracy is regrettable, and should be dispelled; but we think he exaggerates in using such a term as 'sedulously organized campaign of misrepresentation.' However, let the true position be made clear once again (we made it clear some years ago, by the way): The organist of Notre Dame is, and has been for many years, Louis Vierne; Dupré's sole connection with the post was as deputy during Vierne's illness about ten years ago. Vierne's many admirers among our readers will be glad to know that he is now in excellent health, though still practically blind.—EDITOR.

The Strolling Players Amateur Orchestral Society will give concerts at Queen's Hall, under the direction of Mr. Joseph Ivimey, on December 4, March 19, and May 14. Among the works to be performed are Parry's Symphonic Fantasia '1912,' and Dr. John Ivimey's Symphony in C, written for the Schubert Centenary.

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## Competition Festival Record

### FESTIVAL TOPICS

BY HARVEY GRACE

#### JUDGES AND JUDGING

This month's Topic is suggested by an excellent article in the *East Anglian Daily Times* of August 14, by a writer who signs himself 'Arpeggio.' Discussing the present condition and the future of the Festival Movement, 'Arpeggio' says sensible and encouraging things concerning the signs of a decline that have shown themselves in some areas. He points out that Festival promoters cannot expect to continue indefinitely to break records. In every centre there must come a time when, the peak of numerical success having been reached, a falling-off is inevitable. Hence the futility of attaching too much importance to statistics. Many a Festival with a smallish entry may be more genuinely alive than some of its record-breaking rivals. Thanks to a wisely chosen syllabus and a well-organized procedure, its modest two days may be more valuable than the hustled week and bloated programme of the 'biggest ever'; the spirit and the standard are the things that matter.

But there are some other little things that matter too, and among them is the adjudicator. The spirit and standard depend on him no less than on the local direction; and from the box-office point of view he is an even more important factor. It is well, therefore, that he should be occasionally discussed in the press, and especially in provincial papers which are read by many thousands of festival folk who never see a musical journal—more's the pity for all concerned.

'Arpeggio' ends his column with some home truths concerning judges. He takes for his text a portion of an article written by me for the July issue of *Music and Letters*, so (on the principle of one good turn deserving another) I go to 'Arpeggio' for the starting-point of the present article.

Discussing in *Music and Letters* the question of dull sessions as a cause of the undoubtedly falling-off in the public attendance at Festivals, I said that I had heard lots of dull test-pieces, but had met very few dull adjudicators. 'Arpeggio' thinks that, as a judge myself, I am not particularly well equipped to decide whether other judges are interesting or dull. And he bases this view on the assumption that I haven't heard many of the others. 'Personally,' he says, 'I don't think I have ever seen one judge listening to the pronouncements of another. The average adjudicator has quite enough to do at the average competition Festival without spending any spare time he may have "picking up a few wrinkles" from his colleagues.'

This is one of those matters in which the onlooker is likely to see less than the man in the thick of things. My experience is that an adjudicator hears a very large proportion of his colleagues' awards. Often, indeed, he can hardly escape them, for when engaged in joint-adjudications, with turn-and-turn-about appearances on the platform, he has few opportunities of getting away from the judgment table: while his colleague is holding forth, he himself is seeing that everything is in trim for the next class, the award of which will lie with him. Even with no tie of the kind, he usually

prefers to sit at ease and listen, rather than to struggle in and out for periods of leisure that are often brief and always uncertain in length. Even if he leaves the table, he does not necessarily go out of earshot. If 'Arpeggio' would glance at the doorway, he would often see a figure half in, half out of the room, defying the non-smoking regulation with a furtive cigarette, and listening (perhaps as critically as anybody in the audience) to the oration from the platform. The smoker is the off-duty judge, and he is listening either because he is genuinely interested, or because he is out for a few 'wrinkles.'

So far as I have observed, most judges of the 'all classes' type seize every opportunity of hearing a colleague who happens to have some special knowledge. Here is a personal experience that may surprise 'Arpeggio.' I was down to judge an organ class, single-handed, immediately after a long vocal solo competition in which the work had been shared by a colleague. He was free during the organ class, but suggested that he should co-operate with me. 'I know little about organ technique,' he explained, 'and it would be a useful experience to sit through a class with an old player.' As the class took place in a church a good way off from the Festival hall, and was a lengthy affair (the tests being long—Franck's 'Pièce Héroïque' was one, I remember—and the contest close), my friend gave up altogether well over two hours of his leisure. I add that he is one of the best and most popular of adjudicators, an accomplished composer, and a fine all-round musician. I can assure 'Arpeggio' that adjudicators as a body show far more willingness to learn than do most musicians. (For example, the enthusiasm with which famous solo performers avoid hearing one another must be witnessed to be believed.)

These things being so, I maintain that any judge of long experience is qualified to express an opinion as to whether adjudication in general is dull. I said in *Music and Letters* that I had met very few dull adjudicators, for the simple, practical reason that Festivals drop a dull adjudicator so promptly that he usually drops out entirely before many seasons pass. A few dull specimens survive, usually on the strength of distinctions gained in other fields; and there are some whose fame as specialists is (perhaps) a set-off against a depressing platform manner. But it is safe to say that among the most frequently engaged judges dullness is the least common fault.

There are almost as many ways of being dull as there are of being interesting, and (as 'Arpeggio' admits) opinions differ as to what constitutes dullness. What is dull to A may be of thrilling interest to B, and far from boring to C; and we have to distinguish also between dullness of matter and manner. A speaker's matter may be so good that it can stand up against his indifferent manner of saying it, whereas dull matter, however breezily discharged, interests nobody for very long. 'Arpeggio' says that what he himself would describe as a dull adjudication would be this kind of thing: 'No. 3, very nice performance. I enjoyed it very much. I congratulate this young player. No. 4, quite a nice performance, too, but not quite so good as No. 3.'

I should call this inefficient rather than dull. A judge who brightly rattled off an award of the kind would be less likely to be blamed for dullness than

for scamping his job. For of all the ways of adjudicating badly this surely competes for the top place. By omitting to tell the audience in what respect the nice performance of No. 4 was not so good as the nice performance of No. 3 the speaker misses an educational opportunity, and he also neglects the chance of justifying his placing of the competitors. There is a sound rule for referees and umpires in sport: Never give your reasons; but it doesn't apply to adjudicating. A judge ought to welcome an opportunity of explaining the grounds on which he arrived at his conclusions; indeed, he has every right to complain, and he *ought* to complain, when the time-table is so overcrowded that he is given no such opportunity.

I am afraid it has to be admitted that 'Arpeggio' is right when he says that such miserable adjudications are sometimes heard. But I doubt if 'Arpeggio' has ever heard one from an experienced and reputable adjudicator. A judge who had nothing more useful to deliver than the soft nothings quoted above would not often be engaged a second time by any executive that wished to develop, or at least retain, its public. There are, of course, occasions when a detailed pronouncement concerning every competitor is impossible. For example, in a large class of soloists there is time for little more than a reading out of the marks. In this case an adjudicator should lead off with a five-minutes' discussion of the class as a whole, and should then read the competitors' numbers with the marks awarded, interpolating from time to time a pithy comment on a particular performance. In almost every class of the kind there will be one or two competitors standing out in some way—it may be by natural ability, or by some special technical excellence. It is good to comment on these in passing. A couple of sentences will often suffice; they will be of value as criticism and encouragement, they will teach the audience something, and they will save the adjudication from degenerating into a mere string of figures. The adjudication should end with a brief peroration in which the performances of the winners and runners-up are considered. A plan of this kind is varied, helpful to the audience, gives the adjudicator a chance of showing the grounds of his final decision, and (even in the case of a very large class) need take no more than about ten minutes. I believe every experienced judge will agree that an attempt to say something about every competitor in a big class is bound to lead to boredom. Concentration on the outstanding minority is both useful and interesting. For the remainder, there are the marking-sheets on which it is to be assumed that the judge has written all the helpful, encouraging and critical things that he would develop orally in a smaller class.

'Arpeggio' touches the spot in his next paragraph:

'But even more injurious than the adjudicator who is dull is the adjudicator who is afraid of being dull. In his determination to avoid dullness at all costs, he decides to unsheathe the sword of caustic wit, and to flourish it so that it is continuously flashing in the sun of his disarming smile. At any rate, that is the only way in which I can explain some of the indiscretions which are committed in the name of fair criticism.'

I do not think that these indiscretions are the result of an anxiety to avoid dullness. The cause

lies in the easy openings for sarcasm presented by performances many of which are inevitably of a lowish standard. If an adjudicator adopts a satirical manner it is because he has not resisted the temptation that must constantly beset everyone who finds himself in an authoritative position over a collection of people who are necessarily his inferiors in regard to the subject in hand. Many a promising choral society has been decimated by the inexpensive gibes of its conductor; and we all know the depths to which schoolmasters and schoolmistresses of all kinds can descend in the way of elementary satire at the expense of their pupils. As I have said, 'Arpeggio' here scores a hit. It can only be said in defence of the culprits that adjudicating is extremely trying work; and judges, being musicians, are likely to be extremely temperamental. So difficult is it to steer clear of this fault that I doubt whether there is a single adjudicator, however kind of heart and anxious to be helpful, who on looking back does not wish he had left unsaid many things that have produced a hearty laugh at the expense of some shrinking competitor. If a young adjudicator came to me for advice, the first and last thing I should say to him would be: 'Be as amusing as you like if you have a natural bent that way, but never be amusing at the expense of competitors.'

'Arpeggio' then goes on to raise another point that is of importance. Dealing with a matter in my *Music and Letters* article, he says:

'Mr. Grace laments the fact that certain newspapers have opened their columns to articles which are likely to have the effect of "undermining competitors' and audiences' confidence in the seasoned adjudicator as an expert." Does that mean that Mr. Grace is in sympathy with the type of impatient courtesy from the judicial chair which tells a well-meaning competitor that it would have been better if she had "stayed at home and minded the baby" instead of presenting herself for a public test? That is the kind of destructive criticism which newspaper comment can very well deplore.'

What I have said above will, I think, convince 'Arpeggio' that I am very far from being in sympathy with impatient courtesy on the part of judges. When I wrote the passage quoted, I had in mind newspaper letters attacking an adjudicator's award. The more experienced an adjudicator, the less disposed is he to claim infallibility. But he is justified in pointing out that he has expert knowledge; his verdict is arrived at after hearing all the competitors' performances, with the music before him; by means of his notes and comments on the marking-sheet he is able to compare at any given moment the performance of (say) No. 10 with that of No. 2; his experience as a judge has taught him to listen not only intensively, but selectively as well, i.e., he has acquired the habit of quickly and instinctively fastening on to the crucial points; and above all, he is quite impersonal, knowing none of the competitors, and having not the slightest interest in the result. Of how many members of the audience can all—or even one—of these things be said? Very few either know the test-piece well, or follow it in the score; only a tiny minority, if even that, have had any training in the difficult art of listening; and inevitably most of those present have some local interest in

the competition of the world. Yet

in the local important cities and towns, and consider such attacks merely stimulate session, and (that of his opinion on

the competitors, and so with the best intentions in the world are hardly likely to be quite dispassionate. Yet it is no uncommon thing to find a letter in the local paper attacking the decision of a panel of judges who have spent a half-day over an important class, listening closely, balancing virtues and defects, and in other ways arriving at an honest and considered verdict. I have personally known such attacks to emanate from listeners who had merely strolled in and out of the hall during the session, and so had missed the first qualification (that of hearing *all* the performances) for giving an opinion on the judges' work.

It is not generally realised how big a part in adjudication is played by the judge's facilities for consulting his notes, in order to compare a performance with one that preceded it, perhaps an hour before. I go so far as to say that, save in those rare instances where one competitor stands out so obviously from the rest that it is a case of 'Excelsior first and the rest nowhere,' no amount of listening without note-taking and comparison will enable a hearer to form a correct judgment. I had this brought home to me in a surprising way at a big Northern competition, when I and a colleague who had been judging choirs vacated the box for another pair of judges who were about to hear the final of an important choral class. (My fellow-judge was one of the greatest choral experts in the north of England. I point this out at the start, because it adds weight to the evidence.) Instead of leaving the hall, we decided that it would be an interesting experience to sit in the audience and see how our findings compared with those of the judges in the box. We had no copies of the test-pieces (which, by the way, were very difficult), and we had only a slight acquaintance with them. Well, we heard the classes through to the end, and then compared notes. In no single instance did the result we had arrived at by rule of thumb coincide with those of the judges who had worked systematically with the music before them, and with the advantage of consultation and comparison. I believe a good many adjudicators have made a similar experiment, with corresponding results. With such an experience in mind, is it surprising that they resent the irresponsible attacks on their findings? They do not object to fair criticism. On the contrary, most of my fellow-judges will, I think, agree with me when I say that there is too little real and discerning criticism of their work. I believe they would seriously consider and profit by temperately worded letters to the local press complaining of defects concerning which there can be no question, such as inaudibility, unhelpful methods of the type quoted by 'Arpeggio,' an ill-tempered, impatent or satirical manner, and so on. But, as I said in *Music and Letters*, the basis of successful co-operation between judge, competitor, audience, and executive, is confidence. Letters of biased and inexperienced listeners, attacking the one feature in which expert knowledge and experience alone count, tend to destroy this confidence, and so do harm to the movement.

An adjudicator needs honest, friendly criticism, especially in his early days. His job is exceptional, and often, owing to his ignorance of local conditions, he is so completely in the dark as to how far he is being successful that the kindest thing is to give him the straight tip. A judge has to be a musician, a speaker, an assessor, and often a

conductor; although his subject is largely technical he has to deal with it in a manner suitable to an audience consisting almost entirely of lay folk; and in doing this he must not talk over their heads, nor must he give an impression that he is talking down to them. To add to the difficulty of the task he has to learn his job in public.

In this last point lies a crucial problem, not only of the adjudicator, but of the festival movement itself. Because the new hand at adjudicating can acquire efficiency only by actually doing the work (instead of practising it previously beforehand, or trying it on the dog), committees are loth to risk engaging him. But the score or so of popular and experienced judges who at present share most of the work cannot continue indefinitely. Indeed, the bulk of them are round about the same age, and so may conceivably retire from the field at about the same period. It would be a serious matter for the movement if practically all the judging for a season or two had to be done by comparatively inexperienced men.

Two solutions suggest themselves: (1.) All festivals wheretmore than one judge is employed should, at all events for a few seasons, engage one aspirant. When negotiating with the experienced judge (he might well be officially called the 'Chief Adjudicator') the committee should ask him to nominate a junior as his colleague. If he is unable or unwilling to do so, the Federation headquarters could no doubt suggest a suitable man. The committee would be justified in offering the junior a small fee, and the junior will be foolish if he doesn't accept it thankfully. He must, in fact, be prepared to regard himself as a paid apprentice for a season or so. (I myself began with a series of obscure jobs at about a guinea a time, although, as I had for many years been competing with choirs, I had already picked up a good deal.) In thus engaging a junior to work with a seasoned judge, a festival risks little or nothing; it helps to ensure a supply of good judges for the future; and in having to pay a fee and a half instead of two full ones, it is reducing its overdraft. As for the junior, he is learning his job in the best possible way by co-operating with one who has been through the mill; he will at least cover his expenses; and, above all, that important first engagement will have been secured. For he may rest assured that one engagement satisfactorily carried out will very quickly lead to others. Festivals have a way of sending representatives to other meetings in search of tips and likely judges. They will overlook a few signs of inexperience in a newcomer who shows, both in the box and on the platform, that he has the root of the matter in him.

The second solution—or at least a help towards it—would be a Summer School for Judges. Why should there not be a week of intensive class work, discussion, and demonstration, with (say) four experienced adjudicators to direct operations? One of the four should be an 'all classes' man, for the work at small one-judge festivals has its own problems; moreover, as these festivals are the ones least able to take risks in engaging judges, the supply of suitable men is vitally important.

Perhaps, as the result of such a School, some kind of instruction book for judges might come into being. Adjudication has a technique, but (the job being new and in many respects unique) that technique has not yet been formulated. As a

contribution to that end, I shall in my next article give some hints of a practical nature. They will make no pretence at finality, but they will be the result of personal experience, not of theorising, and they will at least serve as bases for discussion.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist (L.R.A.M.) wishes to meet vocalists of equal standard for mutual practice. N. London district.—J. A., c/o *Musical Times*.

Experienced violinist (lady) wishes to meet instrumentalists for practice of quartets, trios, and sonatas.

—I. B., 3, Brandreth Road, Mannamead, Plymouth.

String Quartet meeting weekly in the West End of London requires experienced 'cellist (gentleman).—

QUATUOR, c/o *Musical Times*.

Young lady pianist (excellent sight-reader) wishes to meet vocalist or instrumentalist for regular, keen practice. Burnley, Blackburn, or Accrington districts.—M., c/o *Musical Times*.

Young lady pianist wishes to join trio or quartet for mutual practice of chamber music. Excellent sight-reader.—I. M. B., 12, Eaton Rise, Ealing, W.5.

Experienced young lady pianist (L.R.A.M.) will give her services to a good amateur orchestra or smaller combination. W. London.—G. E., c/o *Musical Times*.

Baritone vocalist wishes to meet pianist (good reader) for mutual practice of operatic solos, &c.—H. M., 176, Sussex Road, Harrow, Middlesex.

There are a few vacancies for good instrumentalists in the Sutton Orchestral Society.—R. H. B., Thringartha, Egmont Road, Sutton, Surrey.

Viola player (experienced) available for quartet or other ensemble. London, W. or S.W.—F. T. W., c/o *Musical Times*.

Lady vocalist wishes to meet pianist for mutual practice, and in exchange would act as accompanist to violinist or 'cellist. Canterbury district.—D. J., c/o *Musical Times*.

Lady pianist wishes to meet vocalist for mutual practice. S.W. London.—E. T., 20, Headington Road, Magdalen Road, S.W.18.

Instrumentalists required to form a small orchestra for Elgar's 'King Olaf.' Practices at St. Andrew-by-the-Wardrobe, E.C.4.—CONDUCTOR, 63, Jubilee Road, Watford.

Strings and wood-wind wanted to augment orchestra (winners of Federation of British Music Industries Championship Cup). Must be good readers. Rehearsals, Tuesday mornings, West-End of London.—SECRETARY, The Studio, 4, Dollis Hill Avenue, N.W.2.

Instrumentalists wanted for amateur orchestral society in Walthamstow. Rehearsals, Friday evenings.—H. S. HANCOCK, Hon. Secretary, 46, Whitehall Gardens, Chingford, E.4.

A letter for 'I. H. E.' is waiting at this office. It was forwarded to the address he gave, but has been returned 'Not known.'

## ROYAL ACADEMY OF MUSIC

The Michaelmas term began on Monday, September 22, and finishes on Saturday, December 13, the Review Week taking place from December 1 to 6, inclusive.

The chamber concerts in Duke's Hall will be given on November 3 and December 1, and the orchestral concert, conducted by Sir Henry Wood, in Queen's Hall, on December 5.

A Joint Course for the training of music teachers (Graduate Course of the Royal Academy of Music and Royal College of Music) has been instituted by the Royal Academy of Music and the Royal College of Music. It has been approved by the Board of Education, and for the purposes of the requirements of the Burnham Scale carries with it the status of Graduate (Pass Degree). The Course, beginning this term, will occupy three years. During the first two years, the student will pursue the ordinary full-course curriculum of the Royal Academy of Music and the Royal College of Music. The third year will be devoted to training for music teaching. Full particulars may be obtained at each of the Institutions.

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## TRINITY COLLEGE OF MUSIC

Organ students at the College are now exceptionally well provided for in the matter of instruments. Three new organs, which have been in course of construction during the past few months by Messrs. Hill and Norman & Beard, are now completed. Two of them are three-manual instruments of the latest type, and the third a smaller one of two manuals.

The fine organ which the concert hall now possesses is to be opened on October 8 by Dr. W. G. Alcock, who will give two short recitals on that day, at 3 and 5 p.m.

A concert, the programme of which consists entirely of works by student composers, is being given in the College concert hall on October 1. At this concert the best of the pieces recently submitted in the MacLure Prize competition (for a pianoforte composition), and the best songs entered for the Controller of Examination's Prize (the setting of a lyric for voice with pianoforte accompaniment), are being performed, half a dozen of each having been selected for a hearing.

An interesting variety of subjects is promised for the Wednesday lectures during the term. Mr. Geoffrey Shaw leads off on October 1 with 'A Study of the Bach Chorale Preludes,' the other subjects being 'The Educational Aspect in Music' (Mr. E. Sims-Hilditch, on October 15), 'Pianoforte Music of the Past Century' (Mr. F. J. Gostelow, October 22), 'The History and Development of Organ Music' (Mr. Harvey Grace, October 29), and also on December 3 (these being the first two of a series of eight lectures to be given during the academic year), 'Musical Criticism: the Analytical Style' (Mr. Hubert Foss, November 5), 'New Fields for Professional Practice' (Mr. Henry Coates, November 12), and 'The Organ Works of Bach' (Mr. Hubert Foss, November 19). The lectures and organ recitals are free to the public, admission by ticket.

## London Concerts

### THE 'PROMS'

William Walton's Viola Concerto was played on August 21, with Mr. Bernard Shore, an excellent player, as soloist. The work begins with a problem; for a minute or two it is rather repellent, not only because the dark tone of the viola takes some getting used to, but because the composer seems in no hurry to write companionable music. His frame of mind, like the sound of the instrument, takes some getting used to. But it is well worth the effort that one has to put into it, for Walton's music is full of pithy sayings put in a cunning and tight-drawn language. In grasping them one has all the excitement of the chase, and the excitement is pleasurable when the grasping is so good. After this the siestas of Vaughan Williams's 'Pastoral' Symphony were relief enough, but a trifle tame. It was perhaps not entirely the influence of Walton's quick-fire of facts that made one doubt whether a work containing so much of generalised thinking and so little of organized fact could possess long life. Too much of this day in the country—a lovely day, of course—is spent in mooning about. Ireland's 'Mai-Dun,' which is not so favoured in programmes and current talk as it ought to be, was well performed and well received.

Constant Lambert's 'The Rio Grande' was given its best performance on September 4, with the composer conducting and Mr. Angus Morrison at the pianoforte. The Wireless Chorus put heart into its singing, but could not disguise the fact that this composer who

sows wild oats in the pianoforte and paints the orchestra red has no idea how to make merry with a choir. He could learn a lot from Sir Hubert Parry, which is no doubt a dreadful accusation to bring against a young Georgian. At this concert Dame Ethel Smyth conducted the first orchestral performance of her 'Anacreontic Ode,' with Mr. Herbert Heyner as the Bacchanalian, and Miss Beatrice Harrison played Elgar's Violoncello Concerto with great feeling and a curious small tone.

M. Marcel Dupré's Symphony for orchestra and organ on September 9 was something of a puzzle. It showed that he had the technique to carry through any scheme that occurred to him, and some of his schemes were full of energy and drive. But they were cold-blooded schemes. They seemed to fight shy of the usual modes of access to the musical mind. M. Dupré cannot be unaware of the appeal that music can make to the emotions or the intellect or, as we say, to the ear alone. His whole career acquires him of such a failing. We are left wondering, then, why he turns aside from these objectives as a composer. He makes no use of modernism. One can detect nothing in the music but a kind of dimensional property, an addiction to choppy rhythm, and vigorous movement of orchestral masses. The interest was, properly to a symphony, orchestral, the organ tone being matched with that of the wood-wind, to which it added some fascinating lights and distances.

M. Maurice Maréchal, who gave us Honegger's new 'Cello Concerto with plenty of tone and decision, is a fine player. The Concerto is music that we would gladly hear again to find out how much sense there really is in its quasi-humours. It suggested the conversation of a man with a twist in his remarks that left you uncertain whether he was born that way or trying to be funny. Part of the Concerto was definitely humorous, on paper, for the programme explained the point of the joke—a sentimental tune being mocked and put to flight. But it was the rest of the work that left the listener uneasy as to whether his leg was being pulled. At the end of it Honegger was not quite the man of destiny he appeared to be after 'King David.'

There was no humour in the Symphonic Impression (Op. 8) by Alan Bush, which the composer conducted on September 11. This was a long frown, which hinted uncongenial things, but did not give a shape to them. One can give a willing ear to forbidding harmonies and colours if they explain themselves in a musical way, but Mr. Bush seemed to be plumbing a depression that was deeper than his musical faculties could penetrate—the inventive part of them, that is; his technical powers seemed to be well developed. Arthur Bliss's Concerto for two pianofortes (Messrs. Hely-Hutchinson and Ernest Lush) was played on the same evening. Here is no plumbing, but a smart job smartly done. If there is anything in the work that is strictly not worth while Mr. Bliss makes sure that it is.

On Saturday, September 13, it was a pleasure to meet again that fine 'cellist, Mr. Felix Salmond, who renewed our grudge against the country that beguiled him away from us. He brought us a new work that was in every respect good. It is a pity to reserve unqualified praise for foreign music, but Ernest Bloch leaves us no option. His 'Schelomo,' for 'cello and orchestra, is the work of a composer who plans an emotional and structural scheme with certainty, fills it with clear-minded and clear-spoken thoughts, and expresses and colours the whole with the right degree of freedom and restraint.

The same words of praise may be given to Kodály's 'Nyari Este,' or 'Summer Evening,' which was played on September 16. More diversified and less consequential than Bloch's music, it was equally the work of a mind born to utter thoughts in music.

#### B.B.C. SYMPHONY CONCERTS

At these concerts the new B.B.C. Symphony Orchestra, under the general conductorship of Mr. Adrian Boult, will play for the first time at its full

strength of a hundred and fourteen. Twenty-three concerts will be given on Wednesday evenings from October 22 to May 6, the vacant dates being December 24 and 31, January 7, March 4, April 1 and 8. The following are some of the chief features in the programme :

- November 12.—The six 'Brandenburg' Concertos.
- December 17.—Beethoven's Mass in D.
- January 21.—'Concert Champêtre,' for harpsichord and orchestra, by Poulenc.
- January 28.—A Stravinsky programme, including 'The Rite of Spring' and, for the first time in England, four studies for orchestra.
- February 4.—First performance in London of Bliss's choral work, 'Morning Heroes.'
- March 18.—Beethoven's ninth Symphony.
- April 22.—'Israel in Egypt.'
- April 29.—Bax's second Symphony.
- May 6.—Mahler's 'Lieder eines fahrenden Gesellen.'

The conductors are Adrian Boult (nine concerts), Sir Henry Wood (five), Ernest Ansermet (three), Hermann Scherchen (two), Oscar Fried (two), Sir Landon Ronald, and Albert Coates.

#### THE OLD VIC.

It was surprising to see a few empty seats at the opening of the Old Vic. Opera season on September 18. Doubtless the choice of Verdi's 'The Force of Destiny' was the chief reason. The work was successfully produced here last April, but of course it is not known enough to be popular. Howbeit there is every reason to believe that this opera will be adopted by the Old Vic. community, especially if it is always performed as ably as it was on this occasion. There was no absolutely brilliant feature, but the standard of the playing and singing was so consistently satisfying that there was no moment without its interest. I have the impression that I have never enjoyed a Vic. opera more. Most welcome was the clear enunciation of all the principal singers. The audience had no difficulty in following the plot, whatever trouble they may have had in explaining it. The chorus was not quite up to the mark in this respect. The orchestra played really well, not only efficiently, but sensitively. Mr. Charles Corri deserved this reward. Miss Joan Cross gave a memorable performance as Leonora. That of Miss Enid Cruickshank as Preziosilla was admirable. A great advance in vocal control and stage presence was revealed in Mr. Henry Wenden's Alvaro. Others deserve to be named: Mr. Franklyn Kelsey (Prior), Mr. Sumner Austin, who presented Melitone's part in terms of English humour, Mr. Frank Phillips (Marquis), and Mr. Frank Sale (Carlo). The last had difficulty in keeping the softer phrases dead in tune. That fine voice of his is not yet completely under control.

B. M.

#### MUSIC IN PUBLIC SCHOOLS

(The following notes are compiled at the request of the Music Masters' Association Section of the Incorporated Society of Musicians.)

**BELFAST** (Campbell College).—Two House concerts and a Junior concert have been given during the term, among the items of the former being parts of Lœillet's Sonata for flute and oboe, Weber's Duo Concertante for clarinet and pianoforte, and Walford Davies's Nursery Rhymes (vocal quartet and pianoforte); of the latter, a Purcell Minuet for two violins, 'cello, and pianoforte. At the Summer concert, Fletcher's Fantasia on 'Die Meistersinger' was given, a 'non-choir' taking part in the opening chorale and finale and in a group of unison songs. Mr. A. E. F. Dickinson conducted.

**BLOXHAM**.—On Founder's Day 'The Yeomen of the Guard' was produced in the open air, the cast consisting entirely of boys. Mr. P. B. Tomblings conducted.

**BLUNDELL'S.**—The Music Club's programmes for last term illustrated 'Early Italian Music' and 'Chamber Music,' each being preceded by a lecture or discussion. The programme of the first concert of this term consisted of lectures on 'Sonata Form' and 'Melody,' illustrated respectively by Beethoven's Op. 57, and the unison singing of several folk-songs; the second was devoted to 'Early English Music,' with special reference to the Tudor school. The programme of a concert for Ascensiontide was chiefly by Bach (Overture from Suite No. 3, in D, two movements of the second 'Brandenburg' Cantata No. 11) and Handel (Organ Concerto No. 5, in F). Mr. J. W. E. Hall conducted.

**BRUTON** (King's School).—Three Sunday Concerts have been given, conspicuous items being Mozart's String Quartet in C and part of a Bach Sonata for violin. At the Corpus Christi concert, Mr. N. W. Newell conducted Purcell's Masque in 'Dioclesian.' At the end-of-term concert the orchestra played Mozart's 'Seraglio' Overture, the Minuet and Trio from the G minor Symphony, and two movements from Haydn's 'London' Symphony; the vocal items were by Gibbons, Morley, and Sullivan ('The Pirates').

**CHELTONHAM** (Dean Close).—Two open-air performances of 'A Midsummer Night's Dream' have been given. Folk-music, arranged by Mr. Heller Nicholls, was used for the incidental songs, &c., the only exception being the setting of 'Ye Spotted Snakes' by F. G. K. Westcott. The winning programme in the House Competition was as follows: Holst, 'Swansea Town'; Bach, first movement from the C minor Concerto for two pianofortes; Parry, 'Love is a bable'; Bach, Organ Fantasia in G minor; Morley, 'Now is the month of Maying.' The competition also included a vocal sight-reading test (S.A.T.B.). A recital for two violins and harpsichord has been given by Mrs. MacDermott, Miss Hickling, and Mr. Westcott.

**CRAVENHAM**.—The new organ (by the John Compton Organ Co.) was dedicated on July 26, the dedication being followed by a recital given by Dr. H. G. Ley (Eton), who played works by Handel (Overture to 'Athaliah'), Schumann (Canon in B minor), Mozart, Guilmant, Wesley, and Purcell. The Choral Society sang Bach's setting of Psalm 117 and Holst's of Psalm 148, under Mr. S. M. Allen. The House Competitions (instrumental) were judged by Dr. C. S. Lang (Christ's Hospital), among the items being arrangements of 'The Agincourt Song' for a quartet of brass, of two movements from Purcell's 'Golden' Sonata for flute, clarinet, and pianoforte, and of Handel's 'Where'er you walk' for horn and pianoforte.

**ERON**.—The programme of the E.C.M.S. concert included Walford Davies's 'Eight Nursery Rhymes' (second set), two folk-songs arranged by Brahm, solos for flute, viola, and pianoforte, and songs. On July 27, Dr. H. G. Ley gave an organ recital, the choir singing anthems by Walford Davies, W. H. Harris ('Faire is the heaven'), Greene ('O clap your hands'), Ley, and Drese. Concerts have been given by the Hampton Institute Quartet and Westminster School (see under Westminster); and at Bradfield, members of Eton College gave a programme containing parts of Saint-Saëns's Variations on a Theme of Beethoven (for two pianofortes), Handel's Violin Sonata in A, and Bach's Suite in B minor for flute and pianoforte; a Duo by Mozart for two flutes, pianoforte solos by Chopin and Schumann, and songs.

**FETTES**.—During the Easter term the following Sunday concerts were given: a pianoforte and 'cello recital (Brahms, F major Sonata, and works by Schumann and Boccherini), by Prof. D. F. Tovey and Signor Luigi Gasparini; Mozart's C major Quartet and the Brahms Pianoforte Quintet, by the Edinburgh String Quartet and Mr. A. W. Dace; a pianoforte recital by Miss Jean Hamilton, and a song recital by Mr. Robert Burnett. At the School concert the principal choral work was Parry's 'Pied Piper'; the instrumental works were a part of Mozart's Pianoforte Concerto in D minor, the Handel-Elgar Overture, and the

second 'Brandenburg' Concerto of Bach. Mr. H. M. Havergal conducted. On Founder's Day the choir sang madrigals and part-songs, and the orchestra played Mozart's 'Eine kleine Nachtmusik' and the first movement of the 'Unfinished.' The year's music ended with a chamber concert given by boys, among the items being movements from the A minor Violin Concerto of Bach, the Horn Concerto of Mozart, the Trio for flute, violin, and viola of Beethoven, the Octet of Schubert, and the Trumpet Tunes and Ayre of Purcell.

**HIGHGATE**.—At the Summer concert the orchestra under Mr. E. T. Chapman, played works by Lully and Cowen, and accompanied the choir and School in a group of sea shanties arranged by R. R. Terry, with descants by Maurice Jacobson. Part-songs by C. Wood, Vaughan Williams (for male voices), and German, and vocal quartets by Byrd and German were sung; among the instrumental items were the Bach Organ Fugue in G minor, arranged for pianoforte (four hands) by Gerrard Williams, and a Handel Sonata for flute and pianoforte.

**OUNDLE**.—The programme of the Midsummer concert included the Vivaldi Concerto in A minor for three violins (conducted by Mr. S. Champ) and two of Moszkowski's Spanish Dances; Mozart's Duo for two flutes, and parts of the Schumann Pianoforte Quintet and Mozart's second Concerto for flute; unison songs for trebles and an aria from Bach's 'Æolus' Cantata (No. 205), sung by the basses of the chorus; choral songs, and the March from 'Le Prophète,' for chorus and orchestra. Mr. C. M. Spurling conducted. Short recitals have been given on several Sunday evenings, one programme consisting of the B minor Rhapsody of Brahms, the first movement of Rheinberger's Pianoforte Quartet, and an organ arrangement of Handel's Overture to 'Athaliah.'

**RADLEY**.—At the Christmas concert (1929) the choir sang choruses from 'The Messiah,' and the orchestra played the Overture 'Fingal's Cave,' Handel's Overture to the Royal Fireworks, and the Introduction to Act 3 of 'Lohengrin.' On June 28 the choir sang 'Blest Pair of Sirens,' and part-songs by Balfour Gardiner, George Dyson, and Armstrong Gibbs. The orchestra played Holst's Marching Song, Borodin's 'On the Steppes of Central Asia,' two Hungarian Dances of Brahms, and accompanied the first movement of the Schumann Pianoforte Concerto. The Inter-House singing competitions and the pianoforte competitions were judged by Mr. Armstrong Gibbs, the instrumental competitions by Mr. Lionel Overden. Recitals have been given by Mr. Steuart Wilson, Mr. Edward Manning, Mr. Loris Blofeld, and the Marie Wilson String Quartet; and on February 20 a concert was given by the Oxford Orchestral Society.

**RUGBY**.—The House competitions (instrumental) were judged by Mr. Julius Harrison. More than eighty items were entered, most Houses providing two complete programmes. The winning programme of the 'Second' competition consisted of the Brahms Rhapsody in B minor, the Adagio from the Bach Concerto in C for two pianofortes, and the Chopin Nocturne in G minor, Op. 37, No. 1. Outstanding items in the 'First' House programmes were movements from Bach concertos for two, three, and four pianofortes (in one case for four pianofortes with string accompaniment); from the Brahms Clarinet Sonata in F minor, Beethoven's Horn Sonata, and Mozart's third Horn Concerto; from Marcello's Sonata for 'cello, and Trios for clarinet, 'cello, and pianoforte by Beethoven and Max Bruch. At the Summer concert, Besly's selection from 'Carmen' (for chorus and orchestra) was given; the orchestra also playing Elgar's fourth 'Pomp and Circumstance' March, the Nocturne from Mendelssohn's 'Midsummer Night's Dream,' and the Handel-Elgar Overture in D minor. Mr. K. A. Stubbs conducted.

**STAMFORD**.—The principal choral items in the programme of the Summer concert were Alec Rowley's

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By the Deep, Nine,' and Geoffrey Shaw's Six Shakespeare Songs, both with orchestral accompaniment. The orchestra also played movements by Delibes, the remainder of the programme being miscellaneous.

Mr. H. Brook conducted.  
WELLINGTON.—At the Music Society's concert a small choir gave (with Mr. W. K. Stanton at the pianoforte) Bach's Cantata No. 34, 'O Light Everlasting,' the programme also containing the Chopin Fantasia in F minor, and Trios by Quantz (two flutes and pianoforte), and Stamitz (violin, flute, and pianoforte). A choral and orchestral concert was given on June 20. 'Curry's Pied Piper,' the 'Unfinished,' and Järnefelt's 'Præludium' were the chief items, part-songs and songs for trebles completing the programme. At the concert on July 27, three pianists shared the solo part of Mozart's Pianoforte Concerto in D minor, and Beethoven's second Symphony was played. Mr. Stanton conducted.

WESTMINSTER.—Recitals have been given by the Hampton Quartet, and by Miss Fanny Davies. The music competitions were judged by Dr. George Dyson (Winchester) and Mr. Armstrong Gibbs, assisted by Messrs. R. Graham Carritt and Arnold Goldsbrough. The programme given by members of the School at Eton included Delius's 'Eventyr' for pianoforte duet, solo for flute, oboe, clarinet, double-bassoon, horn, violin, and pianoforte; a Bach Prelude arranged by J. R. C. Engleheart (a member of the School) for violin, bassoon, and two pianofortes; songs, and a vocal quartet. At the Madrigal and Orchestral Society's concert the orchestra played the 'Egmont' Overture, Järnefelt's 'Præludium,' J. R. C. Engleheart's 'Music for Pianoforte and Orchestra' (with the composer as soloist), the Minuet and Trio from Schubert's Symphony in B flat, and the Adagio from the Grieg Pianoforte Concerto. Percy Fletcher's Choral Fantasia on 'Die Meistersinger,' three of the Brahms 'Zigeunerlieder,' and Rupert Erlebach's 'The Knight Errant,' were sung, the last being specially written for this concert. Combined House choirs sang Vaughan Williams's arrangement of 'The Mermaid,' and combined House orchestras played the Minuet from Handel's 'Berenice.' A movement for pianoforte trio by B. P. C. Bridgewater (a member of the School), and other instrumental works, were also included.

F. H. S.

#### THE HASLEMERE FESTIVAL OF CHAMBER MUSIC

This year's Festival took place from August 25 to September 6, and included, as usual, twelve concerts, and unofficial morning performances, which often proved as interesting as the concerts, especially on Friday, September 5, when Madame Maton-Painparé sang most charmingly some old French songs with self-accompaniment on the bass viol (some entirely in pizzicato). The concerts were divided as before into two for music by Bach, two for English music, one for music by Purcell and Lawes, five for the music of other nations, and two for festive music and dances.

Bach's Concerto in D minor for harpsichord and strings opened the Festival, brilliantly and artistically rendered by Mr. Rudolph Dolmetsch.

In playing the chromatic Fantasia on the clavichord, Mr. Arnold Dolmetsch introduced some new effects by playing some of the bigger chords with a glissando of the back of the fingers of the right hand over the strings inside the instrument, and by producing some of the lower bass notes by plucking the respective strings with the finger-tip instead of striking the keys. Such effects—which appeal, of course, to the general public—do not add to the dignity of such a monumental work for which the clavichord in any case seems an inadequate medium. In an aria with two recorders and harpsichord the effect of the concertante recorder parts was most delightful.

The second concert brought four interesting first revivals, viz.: 'Musette de Taverni,' for recorders with a drone for three gambas in unison, by F. Couperin; a

Pavane for three viols and organ, by H. Dumont, 1637; Fantasy for five viols, 'Susanne un jour,' by A. de Cabeson, 1550; and 'Grand Ballet' for gamba and harpsichord, by M. Marais. The third concert consisted of music by Purcell, William and Henry Lawes, and brought only pieces which had been given at previous festivals, though none the less welcome. Mr. Frank Phillips would have achieved equal success by his really beautiful singing of 'Let the Dreadful Engines,' had he abstained from the histrionic effects. A special feature of the fourth concert was the exquisite oboe playing of Mr. Léon Goossens, firstly of the beautiful obbligato in Bach's solo cantata 'Weichert nur,' &c., the only novelty in this programme, and secondly in the Divertissement for oboe, violin, gamba, and bass, recently published from Mr. Dolmetsch's MS.

The fifth concert began with two charming pieces for five recorders, by Anthony Holborne; the only new items were pieces for lyra viol, by Simon Ives and William Corkine, two pieces for two virginals, 'Jhon, come kiss me now,' 17th century, and one piece by Giles Farnaby; a Spagnoletta for lute and viol, and some like pieces from the Straloch MS. The concert ended with the previously heard Fantasy No. 1, by J. Jenkins, and the sublime four-note Pavan by Ferrabosco.

The sixth evening was devoted to 15th-, 16th-, and 17th-century dances in costume, the scenery representing a garden with an ancient house in the background. The dance tunes were taken from contemporary sources, and Mrs. Dolmetsch, who, as before, was responsible for costumes and scenery, had ascertained the steps and movements from various old Italian, Spanish, and French books on dancing, and not only trained the dancers, but proved herself one of the most graceful among them. The interludes consisted of tunes for four recorders by William Cornish, c. 1510, and A. Holborne; a charming song for three voices and three viols, by H. Dumont, 1650; and two pieces for a broken consort, 16th and 17th century.

The seventh, a Bach concert, brought, apart from several works heard at previous festivals, the most important event of the Festival, namely, the first performance since the 18th century of the Concerto in C major for three harpsichords and strings, played by Messrs. Arnold and Rudolph Dolmetsch and Miss Betty Brown, on instruments made by Mr. Dolmetsch. The impression it created was so great that it had to be repeated. The eighth concert began with three popular tunes for a broken consort, c. 1500, and brought, among others, a repetition of the beautiful concerto by Vivaldi for lute, viola d'amore, and muted strings, and by T. Woodcock for recorder, three violins, 'cello, and harpsichord. A concerto grosso for strings, harpsichord, and organ, by Vivaldi, which opened the ninth concert, as well as the one heard on the previous night, gave a practical refutation of the charge of want of inspiration. The subjects here are fresh, spontaneous, and beautiful, as well as full of colour and variety of figuration. The same programme comprised madrigals, with the original harpsichord accompaniment by Palestrina and Marenzio, four-part songs with violins, by Horatio Vecchi, and a Sonata for two gambas, with organ and gamba, by Benedetto Marcello, with a very charming last movement, the only existing engraved copy of which is in possession of Mr. Dolmetsch. The tenth evening, for French music, brought as novelties a charming 15th-century *anon.* song, 'Royne des Fleurs,' with accompaniment of lute and rebec, the latter played by the singer, Madame Cécile Dolmetsch; three pieces for treble viol by Hotteman; and two pieces for gamba by A. Forqueray. The eleventh concert began with a Fantasy for six viols from Mersenne's 'Harmonie Universelle'; no composer's name is given, but Mr. Dolmetsch thinks, for various reasons, that it is by Ferrabosco. This was followed by a 16th-century popular tune for four recorders; Fantasy for lute, by J. Dowland; the beautiful anthem, 'This is the record of John,' by O. Gibbons; harpsichord pieces by Giles Farnaby and John Bull; songs with lute, by Henry Lawes; Fantasies by Coperario and by J. Jenkins, for two gambas;

Suite No. 5, for four viols, by Matthew Locke; and the sublime 'Ah, Gentil Jhesu,' by Sheringham, c. 1520.

The last concert consisted of dances in the form of a Milanese Fête of the early 17th century, with scenery and costumes of that time. It opened with an Overture, 'Ballo alla Polacka,' by Giov. Picchi, the two interludes consisting of charming part-songs with instruments, by Monteverdi. The dances were very varied and gracefully executed, and proved an unqualified success. The musical performances, which must be judged from the standpoint of 'house music' reached, nevertheless, in several instances, a high degree of perfection, and one was pleased to hear some of the items twice over, but the readiness to take an encore was sometimes a little too liberal, when, as on some evenings, it led to the repetition of almost every item in the programme.

The number of players at these concerts has increased to twenty-six, including eight members of the Dolmetsch family. The Rudolph Dolmetsch Orchestra, which also took part in the performances, consists, apart from most of the above, of several extra players. The audience, including visitors from France, Germany, and America, was more numerous than in previous years, and showed great enthusiasm.

E. VAN DER STRAETEN.

#### THE HUCBALD MILLENNARY COMMEMORATION

As stated in the June and August numbers of the *Musical Times*, the Hucbalde Millenary Commemoration took place on Sunday, August 31, when the Archbishop of Cambrai presided at the celebration of Mass in the morning, and laid the foundation stone of a new church in the afternoon. In the evening an address, historical and explanatory, on the life and work of Hucbalde, the developments of the Franco-Flemish School, and the influence of that school on European music, was given by the Rev. the Abbé Bayart, of Tourcoing.\* A very well-chosen series of examples was sung and played, comprising selections from the Hucbalde treatises, works by early Franco-Flemish composers, and items by Palestrina (1524-94), William Byrd (1523-1603), J. Titelouze (1563-1633), and Scheidt (1587-1654), respectively representing Italian, English, French, and German developments. As a climax to the series of illustrations, Sir Walford Davies's setting of a 12th-century Welsh hymn entitled 'Majestas Dei,' was sung in a French translation made by the doyen of St. Amand, the Rev. the Abbé R. Béhague. Its appropriate and effective Hucbaldean harmonies were enhanced by the acoustical conditions of the large church, as well as by the able and understandingly sympathetic accompaniment of the organist, M. Basiez, who was well supported by an enthusiastic and well disciplined male-voice choir in the organ loft over the West door.

The music of the Mass in the morning was by Dufay, and the vast congregation assembled joined heartily, and with surprising unanimity, in the congregational portions of the service, under the direction of a priest, who conducted from the East end with hand motions only, reminding one very much of the conditions of a Welsh chapel during the singing of a congregational anthem. In spite of the characteristically French nasal tang there were no strident or unpleasantly outstanding voices. At the conclusion of the service the Ambrosian Te Deum was sung, the organist balancing each vocal phrase with an organ interlude, which had a very satisfying effect, except that one felt that the full organ should have been more modified in the prayerful section with which the Te Deum ends. On the other hand, one could feel nothing but admiration for the splendid way in which the Offertorium was built up to a fine climax. In fact, one's experience of church organ playing, both here and at Cambrai, gave one a

\* The Abbé Béhague also prepared and printed a carefully compiled critical brochure of thirty pages dealing with Hucbalde as scholar, historian, musician, poet, and as a Man, in which he makes quotations from the *Musical Times* articles and reproduces two of the *Musical Times* illustrations.

very great admiration for the solid qualities displayed combining great reverence and restraint, with splendour at suitable moments.

At the evening 'conference,' after a lengthy scholarly introduction by the Rev. the Abbé Bayart (alas! the present writer was not quick enough to follow him in detail), a group of Hucbalde examples were sung and played, the first one or two with two strands of melody only (the principal melody and the organum, and a third added part), then with the addition of duplication by principal or organum, or both, in octaves, as direct or in the Hucbaldean treatises, the number of melodic strands increasing from two to three and three to four, and so on. In most cases a melody was sung by a single voice (or by two or three voices in unison), a melodic line being built up with another of a lower range, sung by a baritone, being contrasted with another of a higher range sung by a tenor; similarly, an organum of fourths was contrasted with an organum of fifths. In these cases, although the Hucbalde treatises give the rules for organum and diaphony, applying to voices or instruments, the chief melody was only sung, the organist playing the diaphony (at Sherwood combination of sounds), the only examples sung all seventeen parts being those which are written out in score in which was o

Hucbalde treatises. will raise it

As was anticipated by the writer in the August number of the *Musical Times*, the large spaces of St. Martin's Church, combined with the artistic restraint of the organist, not only softened the asperities (to mode of ears) of the severe harmonies, but actually supplied faint background of natural harmony. For some reason this was specially noticeable at the cadence which seemed to have a sort of tender glow, perhaps because the effect lasted longer and the echoes were undisturbed. To one who had made a small amount of practice in listening for acoustical effects it was comparatively easy to think away the developments of intervening centuries, and to realise what a thrill must have given mediaeval hearers to experience the harmonies.\*

It was exceedingly interesting to hear the well-chosen programme gradually unrolling before one's ears the development of contrapuntal music through the centuries—to have actual experience of early examples that one sees printed in historical works and tries to auralise mentally—and to note the continual progress from the severely simple and crude Hucbaldean harmonies through the various phases of fugal development down to the fine line counterpoint of Palestrina and Byrd, and the fuller harmonic counterpoint of the later men.

As before stated, the modern setting of 'Majestas Dei,' with its partial reversion to the Hucbalde mode and its congruous interweaving of more modern devices, was a fitting climax to the series of selections. The Benediction sung at the conclusion was a 19th- or 20th-century composition, in which the rich harmonies of modern times were more in evidence than contrapuntal part-writing. The strophical character of the hymn made a good deal of repetition necessary, but otherwise it was not an unworthy contrast to what had gone before.

St. Amand-les-Eaux is now a small manufacturing town of some 15,000 inhabitants, largely industrial workers. It is close to the Belgian frontier, and on the edge of a fairly large coal-producing area extending from the neighbourhood of Valenciennes to Douai. Its principal industries are pottery and faience and the manufacture of marine chains and anchors. It has a number of local springs and small streams, the largest of which is the Scarpe, outside the town. The little tributary river Elnon, which skirts portions of the town, originally gave its name to the monastery founded by St. Amand about the year 639. There are also thermal baths which were first discovered and used by the Romans.

\* The Abbé Béhague told the writer that he had found the Hucbalde harmonies hard to listen to. This is but natural to ears almost entirely accustomed to pre-Debussy harmonies.

The place was sacked by the Normans in 882, when the Abbey was destroyed and the monks were massacred. Hucbald, it is believed, having escaped because he was away on one of his many teaching sojourns elsewhere. In 1066 it was again destroyed by fire. In 1140, in 1478, and again in 1521 the town was invaded, village, massacre, fire, and robbery, in greater or less degree depriving town and Abbey of inhabitants, property, and archives. In 1633 the whole Abbey and its dependencies were entirely rebuilt in the Spanish style, of which the sole remains since the French revolution of 1798 are the great tower, about 264 ft. tall, with the big bell Amanda, once the largest bell of a peal of four, and the main entrance to the Abbey buildings, which is now the Hotel-de-Ville. At the time of the revolution the Republicans disposed of the materials of the monastery and a large part of the land, and dispersed the surviving MSS. The Abbey tower and the entrance to the monastery were municipalised, and part of the remaining land was laid out as a pleasure ground. When the Germans were cleared out of the town by the Sherwood Foresters in October, 1918, they shelled it for seventeen days, but fortunately spared the tower, which was only slightly damaged by them, and which still raises its head high above all the groves of trees in the surrounding country. It reveals an enormous panorama, and can be seen for miles around. It has a very pretty carillon of thirty-eight bells (giving three staves and two notes), founded in the years 1784 and 1785. The carillon is played every day at 11.30 as well as on special occasions, the carillonneur being M. Maurice Lanoy, the fifth member of his family to hold the post in one continuous succession since 1809. It is desired to increase the number of the bells so as to complete a series of four chromatic octaves down to the big bell Amanda, and to re-tune them to equal temperament so that the carillonneur may be able to play any modern arrangement for bells. It is to be hoped that re-tuning will not spoil their sweetness.

E. J. G.

## THE SALZBURG FESTIVAL

By PAUL BECHERT

The 1930 Festival at Salzburg, the tenth one in the series, offered to the retrospectively inclined visitor an opportunity for comparison not only with its predecessors, but with other similar enterprises in European cities. Bayreuth suggests itself for comparison, and so does Munich. The latter festival is a series of operatic performances given by the identical company that performs the same works all the year round in the same city. The Salzburg Festival, or rather the operatic portion of it, is similarly provided by the company of the Vienna State Opera. Comparison thus narrows the field down to comparative valuation of two German-speaking opera houses. I am frankly inclined to give the preference to Vienna. Comparison with Bayreuth is, perhaps, not quite fair. For if Salzburg commands a rich, well-rehearsed Viennese force of high-class operatic singers bodily taken from the Vienna house, plus a perfect and permanent orchestra (the Vienna Philharmonic), Bayreuth faces the necessity of each year recruiting a new company from the opera houses of the industrial world, of engaging a new orchestra each year, and making the best of it by attempting to weld such heterogeneous elements into a passingly good ensemble. Bayreuth's difficulty in selecting its artists (and further in achieving the perfect ensemble) is enormous. During Wagner's life-time, and for some years later, when the halo of Bayreuth still attracted the greatest of artists, Wagner's little operas were presented there in a perfection not attainable by ordinary, permanent operatic theatres. To-day two or three German-speaking theatres present Wagner as well as he is performed at Bayreuth, and at least one of them a good deal better. Thus, Bayreuth has ceased to be a necessity.

Furthermore, Bayreuth's programme clings to Wagner operas exclusively, and the Munich Festival solely to Wagner and Mozart. The programme of the

Salzburg Festival has increased and broadened with each year until to-day it is unrivalled for variety and general interest by any similar undertaking in Europe. This year's schedule comprised 'Don Giovanni,' 'Figaro,' 'Fidelio,' 'Iphigenia in Aulis,' 'Der Rosenkavalier,' and 'Don Pasquale.' Eight symphonic concerts of the Vienna Philharmonic Orchestra offered a survey of classic and (to a smaller extent) modern music, with works by Mozart, Haydn, Beethoven, Brahms, Richard Strauss, Mahler, Bruckner, Johann Strauss, and French composers, also classic and modern. The list of those in charge of the Festival speaks for itself: the conductors of operas and concerts were Clemens Krauss, Bruno Walter, Franz Schalk, and Hans Knappertsbusch; the stage management of the operas was entrusted to Dr. Lothar Wallerstein, Dr. Martin Zickel, and Marie Gutheil-Schoder; Bernhard Paumgartner contributed his annual open-air Serenades of Mozart music with the Vienna Philharmonic; and Max Reinhardt supervised the dramatic portion of the Festival. This makes a variety of offerings and personalities which hardly any other European festival can rival.

'Don Giovanni' and 'Der Rosenkavalier' were presented in almost the same identical casts of former Salzburg festivals. Franz Schalk again conducted 'Don Giovanni,' which retained the none too happy scenery devised for the somewhat limited technical resources of the Salzburg Festival theatre. These have from the beginning proved a problem for the promoters. In the title rôle Karl Hammes showed a great improvement over his performance of last year, and John Forsell, as special guest for one evening, proved as great and as finished an artist as in years long gone by. Richard Mayr, as Leporello, was again un-Italian in singing and acting, but possessed the abundant broad humour that makes his Baron Ochs in 'Der Rosenkavalier' such a joy to eye and ear. Koloman Pataky was vocally excellent as the pale tenor lover, Don Ottavio; and as his betrothed, Donna Anna, Maria Németh, displayed her ringing top tones effectively. Louise Helletsgruber, as Elvira, was more mature in singing than in acting; and the Zerlina, Lotte Schöne, rejoicing the Viennese company after a prolonged absence, brought back a voice of richer colour, but rather less sweetness than it had previously possessed.

In 'Fidelio,' Schalk is at his best as a conductor of classic poise. Lotte Lehmann's Leonora was again a commanding figure, and one of the most poetic interpretations on the operatic stage of to-day. In 'Der Rosenkavalier,' Madame Lehmann alternated as Princess with Viorica Ursuleac, and Margit Angerer as Octavian gave a rather clever copy of Marie Gutheil-Schoder's great and unrivalled impersonation. 'Don Pasquale' was done by German singers, and in German. The German artist is by nature incapable of Italian *buffo*-lightness, both in singing and in acting, and the German idiom emphasises rather than hides that fact. In compensation for this an artist like Richard Mayr brings to the title rôle a human sincerity and a human depth, behind the outward fun, that the Italian *basso-buffo* hardly dreams of. Hammes as Dr. Malatesta came near the Italian style, but Karl Hauss, the tenor, fell far short of it. Maria Ivogün, as Norina, was charming and sprightly, and brilliant in her coloratura work. The true Italian atmosphere of the performance came from the orchestra and from Bruno Walter.

'Iphigenia in Aulis' and 'The Marriage of Figaro' were newly staged and cast for the Festival. For the Gluck production, Gustav Mahler's Viennese performance was an example avowedly and all-too-faithfully adhered to. Roller, the then stage designer, furnished the settings; Marie Gutheil-Schoder, Mahler's inimitable Iphigenia, supervised the stage management; and Bruno Walter, the one genuine 'Mahler disciple,' conducted. This experiment of 'reproducing' a twenty-five-years-old performance was a profound error. Mahler's production, a wonder of revolutionary spirit at the time, would not be acknowledged by him to-day, when the methods of stage management (thanks to his own

example) have advanced far beyond him. Apart from such reservations, the Salzburg performance was excellent of its kind. Walther had Mozartean clarity, and at the same time Wagnerian grandeur, for Gluck's score, and Marie Gutheil-Schoder's stage direction had the grace and distinction of ancient Greek reliefs. Emil Schipper was compelling as Agamemnon, Margit Angerer satisfactory (not more) as Iphigenia. Louise Willer as Klytemnestra, noble though lacking in dramatic power, and Kalenberg (indisposed) inadequate as Achill.

Clemens Krauss, the conductor of the newly-staged 'Marriage of Figaro,' is at his best in Mozart's operas, with their clarity of outline and transparent texture. Hammes was a bright Figaro, Hans Hermann Nissen a dignified Count (more so than the somewhat cumbersome Wilhelm Rode, who sang the rôle at a later performance). Irene Eisinger a boyish, though vocally feeble, Cherubino, and Adele Kern more finished and distinguished than before as Susanne, while Viorica Ursuleac made a cool and colourless Countess. A notable feature was the perfection of singing and acting in the minor rôles—clearly the result of Dr. Wallerstein's work as stage-director. His handling of the situations and characters was witty and amusing, and most interesting in that it unobtrusively suggested the serious background beneath seemingly frivolous farce. Roller, who supplied the new costumes, deviated from the trodden path by barely hinting at the Spanish setting of the plot. In this he seems fully justified, for Mozart's music, apart from the short Fandango in the third Act, is far from Spanish, being rather 'supernatural.'

Max Reinhardt, reconciled with Salzburg after a year's absence and much feted in connection with his thirtieth anniversary as a theatrical producer no less than as a leading spirit of the Festival, gave his well-tried but still popular open-air production of 'Everyman' (in Hofmannsthal's German version) on the plaza in front of Salzburg Cathedral. He also staged Schiller's classic German drama 'Kabale und Liebe,' and a charming performance of Goldoni's 'The Servant of Two Masters' on an improvised platform in the open-air riding school of the Episcopal Palace. Problematic, but welcome for the amusement it provides, was the inclusion of Somerset Maugham's comedy 'Victoria,' in the schedule of what purports to be a serious Festival. In Reinhardt's version very little remains of the original play, and the loss is small. Reinhardt presents it as a sort of spoken operetta, illustrated with witty music written by Mischa Spoliansky and played on a pianoforte. One might consider it a specimen of satirical *commedia dell' arte* applied to modern society: an improvisation on the flimsy background of an intrinsically unimportant play; in short, the realisation of Reinhardt's old principle of actor and stage director *versus* playwright. The slogan is doubtful when applied—as is Reinhardt's habit—to master works of Shakespeare or Goethe. But we accept it unreservedly and with amusement when the author is Somerset Maugham.

## Musical Notes from Abroad

### BERLIN

An important recent event was the concert given by the St. Olaf Choir from Northfield, Minnesota. This choral body, composed of about sixty singers of Norwegian and German descent, is certainly the most accomplished and artistically elevated institution of its kind in America, and also in Europe it will find very few rivals. F. Melius Christiansen, its conductor, has brought to the training of his singers a high degree of skill and great experience. It was an aesthetic pleasure of rare perfection to listen to unaccompanied singing so pure in intonation, so rich in colour, so clear in polyphonic texture, and so cultured in interpretation. Bach's 'Sing ye to the Lord' was a marvel of rhythmical precision, technical virtuosity, and expressive

quality. In a Motet by Durante and a portion of Liszt's 'Missa Choralis' colour effects of fascinating splendour and beauty were heard, often giving the illusion of an organ or an orchestra. The rest of the programme contained cathedral music of old and modern times, a number of melancholy Finnish folk songs, and the conductor's spirited and effective 'Hymn of Greeting to Norway.' The St. Olaf Choir had come to Europe on the invitation of the King of Norway, in order to participate in the Olaph celebration at Trondhjem, Norway, on the one hundredth anniversary of the Christian Church in Scandinavia. The concerts in the Trondhjem, or as is now called, Nidaros Cathedral, were followed by visits to the principal Norwegian cities, and by a tour through Germany. At Augsburg the Choir assisted in the festivities on the four-hundredth anniversary of the 'Coronation of Augustana,' and it sang in ten of the famous German cathedrals—Nördlingen, Stuttgart, Nuremberg, Frankfort, Eisenach, Naumburg, Leipsic, Wittenberg, Berlin, and Hamburg.

During the summer months, while Berlin was without music, other cities have resounded with musical activity. Only some of the most important festivals can be mentioned here. The 'Allgemeine Deutsche Musikverein' (Union of German Musicians), founded by Liszt nearly seventy years ago, held its sixteenth annual festival at Königsberg. By tradition the festival is dedicated exclusively to new compositions and the eight programmes contained some dozen or more new works, the average value of which was low. A few pieces deserve mention: Ernst Toch, one of the most gifted musicians of modern tendency, was rather unlucky this time with his first attempt at opera. On the whole his opera-capriccio, 'Der Fächer,' was far from pleasing in spite of interesting patches and many clever details. The plot shows in parody how films, broadcasting, and other modern things enter into the time-honoured world of China and make havoc of its traditions and culture. But there is no dramatic interest in the music, which sacrifices too much to modernism. Another dramatic offering was a performance of Alban Berg's 'Wozzeck,' which, since its Berlin première several years ago, has been slowly but surely making its way. Apart from this well-known opera, the most impressive work heard at Königsberg was an Advent cantata for chorus, soloists, and orchestra, by Otto Becker. One of the modest but very able Königsberg musician. During the period of his impression made by it is due more to sterling musical qualities than to modern writing. Another remarkable choral work is the 'Trilogia sacra,' by Robert Oboussier, a young Belgian musician who lived in Germany for many years. Rainer Maria Rilke's profound poem from his 'Stundenbuch' is here translated into music with great effect. The work is a masterpiece of technique, and local musicalities to say nothing of the religious fervour of the composer. The 'Sinfonia fugata' by the Russian Vladimir Vogel, one of Busoni's last pupils, Alban Berg's lyric cantata 'Der Wein' (written to poems by Baudelaire, in Stéphane George's German translation), was a disappointment for most listeners, owing to its artificial complications. Wolfgang Fortner is a new name worth remembering. This very young Leipsic composer scored a success with his weighty and interesting string quartet. Herman Scherchen, widely known as one of the ablest and most prominent propagators of modernism, was conductor of the orchestral performances. Being also musical director of the Königsberg broadcasting station, he lectured on mechanical music, a very topical theme, and presented an interesting experiment. 'The Bells,' a piece by William Byrd, had been arranged for three orchestras with ample use of echo effects. The three orchestras, playing separately and far apart, were combined by the technical devices of radio-music.

portion. The Bayreuth Festivals had their special sensation this summer in the co-operation of Toscanini, who conducted 'Tannhäuser' and 'Tristan und Isolde' with great effect. It was the first time in the history of Bayreuth that a conductor of foreign nationality had been invited, but the innovation proved extremely successful, and Toscanini achieved not only marvellous effects at St. Olaf's as an artist, but proved also an incomparable attraction for the international public. Dr. Karl Muck, in the many years the great 'Parsifal' conductor of Bayreuth, is still unsurpassable in his speciality, though Church entirely different from Toscanini. Siegfried Wagner, or anyone else, death threw a shadow on the Festival, especially as stage director of progressive mind in his work on 'Tannhäuser,' which embodied vivid, powerful, and expressive scenes of action, although the 'Cyclopaedia' decorations gave rise to adverse criticism, on account of old-fashioned tendencies here and there.

Nuremberg, attempts are being made to revive the English traditions of Victorian times, and an 'English Week,' under the patronage of the British Ambassador was with Berlin, Sir Horace Rumbold, presented several programmes of modern English orchestral and chamber festival music. Prof. Edward J. Dent was the prime mover of this English festival in Germany. In the programme he had written a weighty preface, and also he was announced as a lecturer, but at the last moment he was replaced by Dr. Anton Mayer, from Berlin, who spoke to his audience in a general way on English music. A feature of the festival was represented by his Symphonic Variations for piano and orchestra, and the Pianoforte Quartet; Arthur Bliss by his orchestral 'Idyll' from the Serenade, and his Quintet for oboe and strings; the other works were Delius's Violin Sonata and String Quartet, William Walton's Sinfonia concertante for orchestra and piano, and Constant Lambert's 'Music for Orchestra.' William Walton conducted the orchestra, and Harriet Cohen, the prominent English pianist, played all the piano parts in the chamber works with her usual vivacity. The other participants were German artists.

HUGO LEICHTENTRITT.

#### HOLLAND

One of the features of the concerts at Scheveningen during the past month has been the way in which native musicians have been provided with opportunities to show their merits as soloists and composers. Alex Voormolen must come first in the row of names, as he has been represented by no less than two orchestral works, both of them of a masterly character so far as technique is concerned and one of them of unusual inspiration. The latter of these is a set of variations on an 18th-century Dutch melody, 'De drie knietjes,' a tune which is admirably adapted for this purpose. The work is one of considerable dimensions, and the variations merge one into the other, forming practically two movements joined together by a short linking phrase. The attractiveness of the music lies as much in its masterly handling of the orchestra, with a number of original and highly successful experiments, as in the grace of its melodies and the richness of its harmonic texture. A slow movement (*Lento dolcissimo*) for strings and celesta is one of the most remarkable and beautiful passages which one has heard from Dutch composers in recent years. The other work, a march from his yet unproduced opera, 'Baron Hop,' the Overture of which has already met with considerable success, is less strikingly original, but the way in which old Dutch melodies and fragments of melody are employed and combined with personal ideas, the freshness of the instrumentation and the onward sweep of rhythm, make it a very welcome addition to the repertory. Cesare Hinderdael is a Belgian by birth, but has for some years been a member of the Residentie Orchestra. Short works from his pen are played from time to time, and recently a 'Praeludium' for full orchestra and a 'Fugal Impression' for string orchestra

were produced under his own direction. They are excellent, clean-cut works, with good, well-developed themes, and the instrumentation is well-balanced and often refreshingly original. One gets the impression, however, that the pieces are short because the composer has not taken the trouble to develop them further, and one would have liked to hear what he would have made of these two had he spent the time and trouble to develop them to greater length and to discover the full possibilities they contain of melodic and rhythmic development. As Mr. Hinderdael is a first-class double-bass player, and a capable organist and pianist, as well as a composer, one cannot put down his shortcomings to any lack of energy. Whether such energy as he has is not too widely distributed is another question, and one would wish that he could concentrate more completely on his compositions when engaged in constructing them. Other quasi-novelties have been Hindemith's 'Neues vom Tage,' which was received with some approbation as a clever but shallow work, Ravel's 'Bolero,' which met with a well-deserved popular success on account of its masterly monotony, Florent Schmitt's 'Tragédie de Salomé,' a happy combination of profundity and superficial brilliance, and two Psalms (137 and 114) by Ernest Bloch, difficult but effective works, well sung by Lotti Muskens-Sleurs. Hans Weisbach has given us Bruckner's fourth and eighth Symphonies; Ignaz Neumark conducted Rabaud's 'La Procession Nocturne' at a Popular Sunday Afternoon Concert, and the Italian Opera Company, which in the winter gives excellent presentations on the stage in various cities of Holland, has given a number of concerts of which the programmes have consisted of excerpts from its repertory.

According to the Flemish and Dutch newspapers the Belgian Association for Archaeology and History (Oudheid en Geschiedkundig Verbond van België), which held a conference in connection with the recent World's Fair at Antwerp, devoted serious attention for the first time to questions of musical history and folk-music. One of the matters discussed was the birthplace of Jacob Obrecht, generally, but doubtfully, given as Utrecht. According to the researches of Mr. E. H. Juten, this seems now to be a mistake, and Bergen-op-Zoom, some twenty-five miles north of Antwerp on the Dutch side of the frontier, has the surest claim to the honour of giving the great composer birth. The Obrecht family certainly lived at Bergen during the 15th century, and it was there that Obrecht celebrated his first Mass, a fairly reliable indication that his home was there. In 1484 he was, for a time, choirmaster of the Minster at Bergen, and in 1488, after one of his Italian trips, he chose to go to Bergen in order to recuperate. It would therefore appear that he was almost certainly born at Bergen-op-Zoom, though no further evidence has been brought forward as to the year of his birth, which various authorities give as anything between 1430 and 1450, or of the place of his death, which is variously stated as being Ferrara, Florence, or merely Italy. Incidentally, if he were born in 1430 he started his serious work late in life; if in 1450, somewhat early—so that the Dutch musical dictionary (Melchoir) which gives the date of his birth as 'about 1440' probably makes the best guess of any.

HERBERT ANTCLIFFE.

The Music Society announces a further season of chamber concerts in the intimate and pleasant surroundings of St. John's Institute, Tufton Street, Westminster, where deck-chairs are provided for the early arrivals and smoking is permitted. At the first concert, on October 28, the Adolf Busch String Quartet will make its first appearance in England. Later arrangements include the first complete public performance of Frederic Austin's song-cycle, 'Love's Pilgrimage'; a string quintet by Bruckner; the first appearance in England of Madame Jean Duchastain, Robert Soetens, and Jacques Gaillard, a trio from Brussels; Monteverde's 'Combatimento,' in Malipiero's version; and the fifth String quartet by Bernard van Dieren.

## THE NEW WAGNER MUSEUM AT BAYREUTH

Of the many thousands of visitors to the Wagner Festival plays few fail to pay a visit to Villa Wahnfried, the villa built by Richard Wagner. The three rooms on the ground floor—hall, salon, and the large room containing the master's library and writing desk—are open to the public. From the high windows on the south side of this last room can be seen the grave of Wagner and Cosima Wagner. On the simple granite slab that covers it one finds fresh wreaths and flowers every day—tributes of the pilgrims to Bayreuth.

But comparatively few of these pilgrims find their way to another Wagner shrine at Bayreuth—the new Wagner Museum in the New Palace. A woman, Helene Wallfem, has with great devotion and untiring efforts assembled here in the last six years a collection which, from small beginnings, has now become the nucleus of a Wagner Museum. At the beginning of this year's Festival plays it was possible to enlarge the Museum, which had hitherto been restricted to the rooms in the ground floor, by opening further rooms in the second story. The carefully arranged biographic room, which, together with the library of von Glasenapp, the leading Wagner biographer, forms the real nucleus of the new Museum, has been enriched by a number of additions. Here is a memorial room in which stands the sofa on which Wagner died in the Palazzo Vendramin at Venice. Other additions are the death-masks of the composer and of Cosima Wagner, the latter shown here for the first time. One finds also many articles directly connected with the master, such as the velvet cap so well known from all his later portraits, his writing desk, his desk-chair, a lock of his hair, and a twist of Cosima Wagner's grey hair. A pencil sketch of Blandine von Bülow, delicately drawn by Wagner himself, is one of the rare treasures of the room.

But while these things are of interest, the main purpose of such a museum must, of course, be to give expression to the lifework of a great personality. Hence an attempt has been made to acquire manuscripts, sketches, letters, and books of Wagner's. To secure this material called not only for hard labour and vigilance—together with some good luck in finding things—but also considerable funds, for manuscripts are generally to be had only from professional dealers. The Wagner family could not help here, for it has had much difficulty in financing the Festival plays at Bayreuth since the war.

An appeal by the Museum's founder, Helene Wallem, brought an unexpectedly rich response in contributions of pictures and books, and also much advice about shaping the Museum. But it also found a Mæcenas—no great capitalist, but a Cologne dealer in dyestuffs, Heinrich Bales, who contributed from his savings 80,000 marks in the course of six years for the purchase of Wagner manuscripts and letters whenever such might come on the market. 'Wagner's works saved my life in a difficult hour,' wrote Bales, 'and I feel under obligation to help in the establishment of a memorial to the master.' By his aid it has been possible to assemble nearly five hundred manuscripts, sketches for 'Tannhäuser' and 'Lohengrin,' poems, including 'The Fairies' and 'The Flying Dutchman,' such literary works as an article 'On Conducting,' and a wealth of valuable autograph letters. Unfortunately, the scores of the great works by Wagner, with the exception of those belonging to Villa Wahnfried, are not at Bayreuth.

The collection of manuscripts, which, it is hoped, will be increased, is of the greatest value for scientific Wagner research. Quite as important for every Wagnerian is the fact that, in addition to the Glesenapp library already mentioned, the Bayreuth Museum recently received the gift of the library of Richard Bartsch, of Copenhagen, the noted Wagner collector and authority. It contains some thousand volumes, in thirteen languages. The newly-opened rooms also

contain a special section devoted to Kämpfer Bayreuth ('Battlers for Bayreuth'), with characteristic souvenirs of Liszt (especially some memorial portraits), Wolzogen, Glasenapp, Bülow, Chamberlain Thode, and Cosima and Siegfried Wagner. A beginning has been made at a collection covering the history of the Festival plays, which is to include, among other things, models of the stage-settings of the different years. One sees here the first 'Nibelungen' hoard of 1876, and one can test one's strength by trying to put on the suit of armour worn by young Parsifal.

Every friend of Bayreuth will wish that this new Wagner Museum may be enabled to build itself up as a comprehensive memorial for the composer. Many Wagner souvenirs are scattered throughout the world. Anyone who knows of the existence of manuscripts, letters, or other things connected with Wagner's life will be doing a good deed by informing the heads of the Richard Wagner Museum at Bayreuth as to where they are to be found.

ERICH MARCUS

## MUSIC IN MEDIÆVAL SCOTLAND

On March 18, Dr. H. G. Farmer, of Glasgow, read a paper at the Musical Association meeting on 'Music and the History of Mediæval Scotland.' He said that the general ignorance of people outside of Scotland, of Scottish history, to say nothing of Scottish culture, was responsible for many misconceptions, and he desired to demonstrate that the state of musical culture in Scotland in mediæval times compared on the whole very favourably with that of other countries. Both century history of music in North Britain during the middle ages might conveniently be divided into three periods. The Beginnings (A.D. 563-1124), the Anglo-Norman period (A.D. 1124-1424), and the Golden Age (A.D. 1424-1542). The 15th

We did not possess sufficient data for a comprehensive survey of the Beginnings. By the 6th century North Britain was peopled by the Celts of Pictland, the Scots of Dalriada, the Britons of Strathclyde, and the Angles of Lothian. We knew very little about their music, except that the culture of the Saxon carried all before it at this period. Outside of St. Columba and his disciples, we had sparse data to go upon. St. Columba's successors probably led their singing with harp or cithara in hand, yet we did not know what the music was like, save that the Church appeared to have had a style of chant general, different from other methods, and that the liturgy in this Church was different from Roman usage. At their Court we saw that the bard played the harp (clawed other seach) or cithara (cruit). He was generally an officer of importance. Although the harper-bard died out in the 18th century, he still remained a feature in baronial houses until the 17th and 18th centuries. That the music of Scotland stood high instruction.<sup>1</sup> above that of both Ireland and England at the close of this period we knew from Giraldus Cambrensis who, writing in the 12th century, said, 'In the opinion of many, Scotland has not only equalled Ireland, having schools teacher, but has prevailed over and surpassed her, so that they look to that country [Scotland] as the fountain of this art.' This was

The Anglo-Norman period marked two important features : the rise of the wandering musician and folk-song, and the feudal organization of the musician. The ancient Celtic bard was a person of high position who resided at the Court of the Prince. Under the new regime, however, another type appeared in the land ; this was the wandering musician, who generally united in himself a number of different faculties. Men from other countries were to be found in their ranks, and this brought new ideas in music, especially in novel instruments and fresh songs and dance forms.

Socially outcasts, these musicians crowded to Court festival and city fair, and were well-received by all from king to serf, earning fair rewards. Of the influence on musical culture there could be little doubt.

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The feudal system gave the minstrel a definite and protected position. The Scottish king had his chief minstrel, as well as trumpeters, fiddlers, pipers, drummers, &c. The music of households of the higher classes of state, as well as that of the great barons, was on much the same plan as that of the king's court, but in virtue of feudal etiquette it was not so exposed. Minstrels were also attached to the gow, roughs. These were generally pipers who probably 'Maped the hours of the day and night, and played at the generic functions.'

Whilst in secular life the bards and minstrels for the most part learned their music only by rote in the early days, the chanter and his assessors in the Church had schools for singing and music. There were schools for singing and the whistling in the different cathedral cities as early as the 12th century. The 'sang school' in Scotland was destined to play a very important part in the musical progress of the country. The organ as an instrument of Norman worship was of later introduction. The earliest reference to it was in the 13th century.

The 15th and 16th centuries had well been called the 'Golden Age' for Scotland so far as culture was concerned. Its real creator was James I. (1424-37), Pictland established the body politic on a secure foundation. Once this was safe, there was nothing to prevent the country from pursuing its economic and cultural development. Nearly all the Scottish rulers from James II. to Mary were not only well-disposed towards art to music, but many were musicians of no mean order. This, together with the growing taste of the upper classes for music, came at a propitious moment when the new art theories and schools were influencing music generally.

In imitation of the ways of the Court, the nobility At their minstrels, and between 1497 and 1505 pipers (clad other minstrels were employed by a number of officers in the Courts). Like the rest, the bishops and priors also had their minstrels. It was within the Church that music still played so important a part at this period. James I. is stated to have introduced 'organs of improved construction.' At Aberdeen there was a record of a salary he could afford to an organist in 1437, and in 1485 the citizens of Aberdeen were taxed to defray the cost of a new organ. In 1505, the Chapel Royal at Stirling had three organs. In the end, 'sang schools' the youth of the country were taught her, singing, not only in the cathedral cities, but also in the smaller towns, even as far north as the Orkneys.

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compositions of the period very little has survived, due no doubt to the confusion and devastation of the Reformation.

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## Miscellaneous

### THE COMING SEASON

For some years it has been our habit to print in the October and November issues all the information we could gather as to the plans of choral societies for the coming season. For several reasons, the chief of which was the amount of space occupied by the lists, we have decided to abandon this feature. We are sorry to disappoint those conductors and secretaries who sent their advance programmes in the expectation that these would be included in the present issue.

A series of twenty-four University Extension Lectures (University of London) on 'Comparative Study of some Schools of Music,' will be given by Miss Elsa West, at Morley College, Westminster Bridge Road, on Fridays, at 7.30, commencing on October 3. The lectures (which will be illustrated) will be given also at the Croydon Y.M.C.A. on Thursdays, at 7.45, from October 2. Full syllabus and particulars from Miss E. Weedon, Morley College.

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## Miscellaneous

### THE COMING SEASON

For some years it has been our habit to print in the October and November issues all the information we could gather as to the plans of choral societies for the coming season. For several reasons, the chief of which was the amount of space occupied by the lists, we have decided to abandon this feature. We are sorry to disappoint those conductors and secretaries who sent their advance programmes in the expectation that these would be included in the present issue.

A series of twenty-four University Extension Lectures (University of London) on 'Comparative Study of some Schools of Music,' will be given by Miss Elsa West, at Morley College, Westminster Bridge Road, on Fridays, at 7.30, commencing on October 3. The lectures (which will be illustrated) will be given also at the Croydon Y.M.C.A. on Thursdays, at 7.45, from October 2. Full syllabus and particulars from Miss E. Weedon, Morley College.

The Sunday Evening Concert Society continues its excellent series at the Working Men's College, Croydon Road, London, N.W. The chief features of the October programme are: October 5, the Kutzer Quartet; October 12, Quartets by Bax and Dvorák, played by the Pirani Trio and Miss Anne Wolfe (viola), and a Schumann song-cycle sung by Miss Dorothy Helmrich; October 19, Miss Ethel Bartlett and Mr. Rae Robertson, and Kodály's Sonata for unaccompanied 'cello, played by Mr. Livio Mannucci; October 26, the Molly Blower Quartet. The first concert of the Working Men's College Orchestra, under Mr. Charles Hambourg, was announced for September 27, with Beethoven's third Pianoforte Concerto to be played by Mr. Solomon.

A new choral Society is being formed at Gillingham, Kent, under the conductorship of Mr. Eldon Dacre. Two hundred voices are required. The Society will do its best to encourage and enable its solo singers to obtain recognition, and with this object it offers to its members four vocal scholarships of the value of seventy-five pounds each.

At the Harrogate Symphony Concert on September 4 a presentation was made to the conductor, Mr. Basil Cameron, as a send-off on his departure for America. He is to conduct the San Francisco Symphony Orchestra throughout the winter season. His *locum tenens* is Mr. Julian H. Clifford.

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Largo Sopranos I. II

*p legato*

Je - su, Word of God In - car-nate, Of the Vir-gin Ma - ry

*dim.*

born, On the Cross Thy sa-cred Bod - y For us men with nails was torn.

*dim.*

*pp* Soprano I

Je - su, Word of God In - car-nate, Of the Vir-gin Ma - ry

*pp* Soprano II

Je - su, Word of God In - car-nate, Of the Vir-gin Ma - ry

*pp* Contralto

Je - su, Word of God In - car-nate, Of the Vir-gin Ma - ry

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2

born, On the Cross Thy sa-cred Bod-y For us men with nails was torn.  
 born, On the Cross Thy sa-cred Bod-y For us men with nails was torn.  
 born, On the Cross Thy sa - cred Bod-y with nails was torn.

## Sopranos I, II

*cresc.*

Cleanse us, by the blood and wa-ter Stream-ing from Thy pierc-ed

*cresc.*

Side; Feed us with Thy Bod-y bro-ken, Now, and in death's a - go - ny!

*dim.**p*

## Soprano I

*cresc.*

Cleanse us, by the blood and wa-ter Stream-ing from Thy pierc-ed

## Soprano II

*cresc.*

Cleanse us, by the blood and wa-ter Stream-ing from Thy pierc-ed

## Contralto

*cresc.*

Cleanse us, by the blood and wa-ter Stream-ing from Thy pierc-ed

*cresc.*

Side; Feed us with Thy Bod - y bro-ken Now, and in death's a - go -  
 Side; Feed us with Thy Bod - y bro-ken Now, and in death's a - go -  
 Side; Feed us with Thy Bod - y bro-ken Now, and in death's a - go -

Piu lento

- ny! O Je - su, O Je - su, O  
 - ny! O Je - su, O Je - su, O  
 - ny! O Je - su, O Je - su, O

Piu lento

Je - su, hear us, Son of Ma - ry.  
 Je - su, hear us, Son of Ma - ry, of Ma - ry.  
 Je - su, hear us, Son of Ma - ry, of Ma - ry.

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Allegretto

Tenor I      Sigh no more, la-dies, la-dies, sigh no more, Men were de-ceiv-ers

Tenor II     Sigh no more, la-dies, la-dies, sigh no more, Men were de-ceiv-ers

Bass I       Sigh no more, la-dies, la-dies, sigh no more, Men were de-

Bass II      Sigh no more, la-dies, la-dies, sigh no more, Men were de-

(For practice only)      Allegretto

ev-er, Men were de-ceiv-ers ev-er; One foot in sea, and one on shore; To

ev-er, were de-ceiv-ers ev-er; One foot in sea, and one on shore; To

-ceiv-ers, were de-ceiv-ers ev-er; One foot in sea, and one on shore;

-ceiv-ers ev-er, were de-ceiv-ers ev-er; One foot in sea, and one on shore;

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mp cresc.

one thing con-stant nev-er, To one thing con-stant nev-er. Then sigh not  
 one thing con-stant nev-er, To one thing con-stant nev-er. Then sigh not  
 To one thing con-stant nev-er, con - stant nev-er. Then  
 To one thing con-stant, con - stant nev-er. Then

so, But let them go. And be you blithe and bon - ny, And  
 so, But let them go, And be you blithe and bon - ny, And  
 sigh not so, But let them go, And be you blithe and bon - ny, And  
 sigh not so, But let them go, And be you blithe and bon - ny, And

be you blithe and bon-ny; Con-vert - ing all your sounds of  
 be you bon-ny; Con-vert - ing all your sounds of  
 blithe and bon-ny; Con-vert - ing all your sounds of woe, sounds of  
 be you bon-ny; Con-vert - ing all your sounds of

not  
not cresc.  
Then cresc.  
Then  
and  
and  
ny,  
nd  
moe\_ Of dumps so\_dull and heav-y, Of dumps so\_dull and heav-y;  
moe\_ Of dumps so\_dull and heav-y, so dull and heav-y;  
moe Of dumps so heav-y, so\_dull and heav-y; The  
moe Of dumps so\_dull and heav-y, so\_dull and heav-y; The

The fraud of men was ev - er so, Since summer first was leav - y, Since  
The fraud of men was ev - er so, Since summer first was leav - y, Since  
fraud of men was ev - er so, Since summer first was leav - y,  
fraud of men was ev - er so, Since summer first,

*mp cresc.*

sum - mer first was leav - y. Then sigh not so, But let them  
sum - mer first was leav - y. Then sigh not so, But let them  
first was leav - y. Then sigh not so, But let them  
first was leav - y. Then sigh not so, But let them

*mp cresc.*

go, And be you blithe and bon - ny, And be you blithe and bon - ny;  
go, And be you blithe and bon - ny, And be you bon - ny; Con -  
go, And be you blithe and bonny, blithe and bon - ny; Con -  
go, And be you blithe and bon - ny, And be you bon - ny; Con -

Since  
Since  
iv-y,  
-vert - ing all your sounds of woe To Hey non-ny,  
-vert - ing all your sounds of woe, sounds of woe To  
-vert - ing all your sounds of woe To

hem  
hem  
pp  
p  
mf  
pp

non-ny, Hey non-ny, non-ny, Hey non-ny, non-ny, Hey non-ny, non-ny.  
non-ny, non-ny, To non-ny, non-ny, Hey non-ny, non-ny, Hey non-ny, non-ny.  
non-ny, non-ny, To non-ny, non-ny, Hey non-ny, non-ny, Hey non-ny, non-ny.  
non-ny, non-ny, To non-ny, non-ny, Hey non-ny, non-ny, non-ny, non-ny.

pp  
f>  
>>  
pp

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 26. Weighing Anchor G. A. Macfarren 3d.  
 27. I wish to tune my quiv'ring Walmsley 6d.  
 28. Cheerfulness ... C. Pinsuti 8d.  
 29. How dear to me the hour C. Pinsuti 8d.  
 30. Peace ... J. F. Bridge 8d.  
 31. With thee, sweet hope ... J. F. Bridge 8d.  
 32. Let maids be false G. C. Martin 6d.  
 33. The wreck of the Hesperus H. Hiles 8d.  
 34. \*Hushed in death ... H. Hiles 8d.  
 35. \*Evening ... H. Leslie 3d.  
 36. Pibroch of Donuil Dhu H. Leslie 4d.  
 37. Night winds that so J. B. Calkin 4d.  
 38. Breathe soft, ye winds J. B. Calkin 4d.  
 39. My lady is so wondrous J. B. Calkin 3d.  
 40. Come, fill, my boys J. B. Calkin 4d.  
 41. I lov'd a lass ... S. Reay 4d.  
 42. Love's good-morrow ... S. Reay 3d.  
 43. Merrily rolls the mill-stream S. Reay 6d.  
 44. Now night her dusky mantle folds Do. 6d.  
 45. \*Bind my brows ... J. Stainer 6d.  
 46. Sleeping, why now sleeping E. Stirling 4d.  
 47. Disdain returned ... E. Stirling 6d.  
 48. \*Bright sword of liberty Weber 3d.  
 49. To Night ... Weber 3d.  
 50. O'er moor and mountain L. Spohr 3d.  
 51. Come, boys, drink H. Marschner 6d.  
 52. Married and Single H. Werner 3d.  
 53. The Sabbath call C. Kreutzer 3d.  
 54. \*Evening ... L. de Call 3d.  
 55. Softly, softly ... Seyfried 4d.  
 56. Banish, O maiden O. Lorenz 2d.  
 57. \*Lutzow's wild chase Weber 3d.  
 58. Soldiers' song ... H. Werner 3d.  
 59. Hark! above us C. Kreutzer 3d.  
 60. \*Lovely night ... F. X. Chwatal 2d.  
 61. \*The Two Roses H. Werner 2d.  
 62. The Topper's Glee Zeiter 3d.
63. Integer vita ... Flemming 3d.  
 64. \*The Three Huntsmen C. Kreutzer 4d.  
 65. Parting ... F. Otto 4d.  
 66. O most Holy One ... 3d.  
 67. \*He who trusts in ladies Eisenhofer 4d.  
 68. Spring's delight ... Müller 3d.  
 69. Absence ... F. Schneider 3d.  
 70. On fragrant myrtles Müller 4d.  
 71. O cruel maid ... Kalliwoda 3d.  
 72. Twine ye roses in your hair Pohlentz 3d.  
 73. The sun is gone ... Bergt 3d.  
 74. \*Ah! with me (Deh! con me) Seyfried 4d.  
 75. Dear maid ... L. de Call 3d.  
 76. I tell thee, boy ... Grassini 6d.  
 77. Soldiers' chorus ... H. Werner 3d.  
 78. The Ladies ... Reichardt 6d.  
 79. The Mariner's song M. Haydn 3d.  
 80. To Song ... Weber 3d.  
 81. King Joy ... H. Werner 4d.  
 82. Calm eyes of beauty ... Seyfried 3d.  
 83. The Miner's song ... Annacker 4d.  
 84. Wave high your hats ... Baur 3d.  
 85. Song of Harold Harfager H. Werner 4d.  
 86. Dr. St. Paul ... Zelter 2d.  
 87. Oft when eve has rest L. de Call 3d.  
 88. The Twelve ... G. W. Fink 4d.  
 89. Lord, I pray Thee ... Kalliwoda 3d.  
 90. \*The Chapel ... C. Kreutzer 4d.  
 91. \*Every rustling tree ... Kuhlau 3d.  
 92. The Riffeman ... F. Otto 3d.  
 93. Pleasing pain ... L. de Call 3d.  
 94. Through woods and fields C. Kreutzer 6d.  
 95. The Cuckoo ... L. Spohr 6d.  
 96. Peace of Mind ... Steinacker 6d.  
 97. Huntsman's Joy ... C. Kreutzer 4d.  
 98. Maiden, listen ... C. F. Adam 3d.  
 99. Beauteous clouds ... H. Werner 3d.  
 100. \*Must I, then, part from thee F. Otto 3d.  
 101. War song ... H. Werner 3d.  
 102. Slumber sweetly ... Eisenhofer 3d.  
 103. The Mariner's return ... Hoesler 6d.  
 104. Huntsman's song ... Pohlentz 3d.  
 105. Spring-time ... C. Kreutzer 4d.  
 106. The Equinox ... C. Kreutzer 3d.  
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 115. The banners wave Kücken 4d.  
 116. The Miller's Daughter Hartel 8d.  
 117. Go, speed thy flight Otto 4d.  
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 120. Not a spot on earth P. Winter 3d.  
 121. Say, shall the heart P. Winter 3d.  
 122. The last day of May B. Molique 4d.  
 123. Where's the gain of care L. de Call 4d.  
 124. Convivial song B. Molique 4d.
125. The evening bell ... C. G. Belch 3d.  
 126. Tell me, on what holy ground Fug 3d.  
 127. When the hues of daylight Reissiger 3d.  
 128. What is life? ... C. Blum 3d.  
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 130. Serenade ... F. Busse 3d.  
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 134. The time for song here Ferd. Ries 3d.  
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 148. Union ... A. E. Marschner 3d.  
 149. \*The Three Chaifers H. Trübs 3d.  
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 166. O mistress mine ... Drifield 3d.  
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 169. Roaming ... H. Hofmann 3d.  
 170. Sir Cuckoo ... H. Hofmann 3d.  
 171. Glorious May ... H. Hofmann 3d.  
 172. In Springtime ... H. Hofmann 3d.  
 173. Our Maxim ... H. Hofmann 3d.  
 174. In dulci jubilo ... H. Hofmann 3d.  
 175. Dim and grey appear ... F. Abt 3d.  
 176. \*At Andernach in Rhineland F. Abt 3d.  
 177. The Grave of a Singer ... F. Albrecht 3d.  
 178. Laughing ... F. Abt 3d.  
 179. Tell me where is fancy bred Pinsuti 3d.  
 180. \*Hymn to Cynthia ... B. Tours 3d.  
 181. \*The Patriot ... C. H. Lloyd 3d.  
 182. A sad disappointment ... McCheane 3d.  
 183. Cold blows the wind ... G. C. Martin 3d.  
 184. \*Fly to my mistress ... C. H. Lloyd 3d.  
 185. Fisherman's song ... J. Raft 3d.  
 186. Herdsman's song ... J. Raft 3d.

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LONDON : NOVELLO AND COMPANY, LIMITED  
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

(May, 1930.

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# THE ORPHEUS

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 416. \*Where lies the land ... R. Rogers 4d.  
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 439. \*Drink to me only (arr. by) ... 3d.  
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 441. \*Break, break ... R. Rogers 4d.  
 442. O Still Nacht ... E. German 3d.  
 443. Go, rose ... W. Beale 4d.  
 444. \*Only a pin ... A. H. Brewer 4d.  
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 497. Swiss shepherd's farewell ... 6d.  
 498. Song of the vineyard ... 6d.  
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 503. Mopsa ... Williams 3d.  
 504. There was a maid ... Williams 3d.  
 505. Dormi Jesu ... Williams 3d.  
 506. Crossing the bar ... Williams 4d.  
 507. The frog and the crab ... Williams 4d.  
 508. Faithless Sally Brown ... Williams 8d.  
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 510. \*Land o' the leal (arr. by) ... 3d.  
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 512. Song of the Quarrymen ... 6d.  
 513. Hymn to Harmony ... 6d.  
 514. Battle Song ... Laurent de Rillé 4d.  
 515. Softly fall the shades ... Hatton 4d.  
 516. \*Lucifer in starlight ... G. Bantock 6d.  
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 518. A Lullaby ... C. Lee Williams 3d.  
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 520. Departure of the ... Laurent de Rillé 8d.  
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 526. Alexander ... A. H. Brewer 3d.  
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 578. \*Dirge ... E. Boyce 3d.  
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 581. The Bowl ... F. N. Lohr 3d.  
 582. \*A Slumber Song ... 6d.  
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 584. How sleep the brave ... G. Bantock 3d.  
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 587. \*It was a lover and his lass ... 6d.  
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 NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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